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FROM

Miss Anna Barrows

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Henry A. Ripley

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E. Machin

ELEMENTS

Oct. 10 1883

OF

GREEK GRAMMAR,

WITH NOTES.

BY R. VALPY, D. D. F. A. S.

*"Nequaquam me poenitet hujus studii, quod per hanc recensio-
nem veterum Grammaticorum consumsi. Imo tantum eo me adjutum sentio, non
modo ad hoc opus sed ad omnem facultatem linguae Graecae, ne minem ut arbitrer
in Graecis scriptoribus intelligendis proficere posse, nisi simili cursu lectionis
praecepta illorum collegerit, et ad optimas rationes examinaverit."*

WOLFIUS, *Proleg. ad Homer.*

FOURTH AMERICAN EDITION.

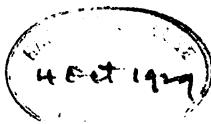
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1821.

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Miss Anna Barrows

DISTRICT OF MASSACHUSETTS, TO WIT:

District Clerk's Office.

BE IT REMEMBERED, that on the fourteenth day of April, A. D. 1814, and in the thirty eighth year of the Independence of the United States of America, Jacob A. Cummings of the said district has deposited in this office the title of a book, the right whereof he claims as proprietor, in the words following, viz.

"The Elements of Greek Grammar, with Notes, by R. Valpy. First American from the last London edition, with corrections and additions.—Nequaquam me poenitet hujus studii, quod per hanc recensionem in tractatione veterum Grammaticorum consumi. Imo tantum eo me adjutum sentio, non modo ad hoc opus, sed ad omnem facultatem linguae Graecae, neminem ut arbitrer in Graecis scriptoribus intelligendis proficere posse, nisi simili cursu lectionis praecepta illorum collegerit, et ad optimas rationes examinaverit. Wolfius, Proleg. ad Homer."

In conformity to the Act of the Congress of the United States, entitled, "An Act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the times therein mentioned;" and also to an act, entitled, "An act supplementary to an act, entitled, An act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies during the times therein mentioned; and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints."

W. S. SHAW.

Clerk of the District of Massachusetts.

Advertisement to the London edition.

THE reasons, which obliged the author of this Grammar to prepare it for publication, are known to several of his friends; to the public they would be unimportant.

His path was clearly traced. His Latin Grammar had found its way into general use; a similar plan therefore would not be unsuccessful, if the execution were equal. He has now given it a decisive trial among his pupils; and the event of that trial has exceeded his most sanguine expectations. The rapid sale of the first impression, and the testimonies of its utility, which he has received from several experienced teachers, have induced him to make considerable additions, and, he trusts, improvements in this edition.

It is the chief design of the work to simplify and to explain. The rules to be committed to memory by the young pupil will be found concise, and yet comprehensive; the Notes to be read by the maturer student, as full and minute as the limits of the book would permit.

In the *Declensions*, the plan adopted by the best later Grammarians has been followed. The unnecessary and perplexing number of declensions, given by GLENARD and some other writers, has been justly

rejected by RHODOMANNUS, VERWEY, VOSSIUS, and WELLER, who have reduced them to three. In France that number has been sanctioned by the PORT ROYAL authors, and in Scotland by MOOR. In this country the great BUSBY, whose metrical Grammar is one of the noblest monuments of industry and knowledge, has made five declensions; but the two last are branches of the third, and were admitted in consequence of the author's plan to assimilate the Greek and Latin languages in every respect. If each contracted form of imparisyllabic nouns is to constitute a distinct declension, the number might be considerably increased, and the memory of the learner unprofitably burdened. For this last reason, in the words of the judicious SHARPE, "the formation of such nouns as are called Diminutive," of which Caninius has reckoned more than thirty forms, "Amplifying, and Possessive, is thought to be better acquired by use than by a multitude of rules."

In the number of *Conjugations* a still greater difference has been made. Some Grammarians have included all Verbs under one form; others have extended the number to thirteen. The plan of the former produced obscurity, that of the latter, prolixity, if not confusion. To avoid these defects, a middle way has been attempted, and justified by the success which has attended it. The distinction of Conjugations of Verbs in *a* by the termination of the First Future must be allowed to be simple and easy. To the objection, that may be made on account of the difficulty of finding

v

out the First Future, it may be answered, that the same 'difficulty exists in finding out the Infinitive Mood, the only distinction of Latin Conjugations. And yet the youngest student is not at a loss to distinguish them. The plan in the present Grammar will be found, on experience, to simplify the subject, and facilitate the acquisition of this important part of grammatical knowledge.

A still greater innovation will appear in the *Contracted* forms of Verbs. No Synopsis is given, because that Synopsis seldom leaves accurate traces in the memory of the young student. If he is made to give the rules and examples in this Grammar, when he meets a Contracted Verb, he will in a short time become perfectly versed in the principle and practice both of contracted and uncontracted forms.

The list of *Irregular* Verbs will be found copious, and, it is hoped, satisfactory. It would have been shorter, if the system of HERMANNUS had been followed, who banishes the obsolete and fictitious roots in *εω*, and considers the Futures in *ησω*, and the Perfects in *ηκα*, as Attic forms from Verbs in *ω*. However sagacious this observation may be, considered abstractedly, yet in an elementary book, professing to give the easiest methods of forming the tenses for the young pupil, it cannot be adopted in practice. Indeed, he himself justifies the method observed in this Grammar: "Patet cur Grammatici *ἀλίζεω* finxerint; *ἀλίζω* non poterat aliter formatum habere futurum vel Aoristum Primum, vel Perfectum, nisi tanquam ab *ἀλίζεω*."

On the *Syntax* the best classical authorities are always produced. If examples are not taken from the **NEW TESTAMENT**, the omission arose partly from a wish that greater respect may be shown to the style of the Holy Scriptures, when it is found so generally authorized by quotations from the purest writers. On the meaning and construction of Prepositions much labour has been employed, and it is hoped that both deficiency and prolixity have been avoided. The metrical table has been found of singular advantage to the learner, who is required to give the example suited to the passage, which he is to explain. No precepts are given on the Prepositions in composition, for no class of Greek students can be strangers to Bishop HUNTINGFORD's *Exercises*, in which the fullest and the clearest directions are given. In the course of the *Syntax* it will be observed, that the principles of Dr. MOOR of Glasgow, and of that great etymologist, HORNE TOOKE, have not been disregarded. The use, now become general, of Professor DALZEL's *Analecta* has furnished the student with the most valuable rules on Greek construction, delivered in an agreeable and interesting manner.

The *Prosody* is short and easy ; it is intended to invite the young scholar to a strict application to that object. If he is conversant with the few rules here given, practice and attention will soon raise him to a high degree of metrical accuracy. A key is placed in his hands, by which he may enter the fields of poetry, and cull the fairest flowers of taste and genius. In

these pleasing excursions he will derive great advantage from the directions of VALCKENAER, and of Professor PORSON, in their Notes to Euripides, and of BRUNCK to Aristophanes and Sophocles; and from the criticisms of Dr. CHARLES BURNET. Many ingenious and important observations will be found in Bishop CLEAVER on the *Rhythm of the Greeks*, and in Bishop HORSLEY on the *Prosodies of the Greek and Latin Languages*.

The rules for *Accents* are general. More particular observations will be found in the last edition of BELL's Greek Grammar, which contains the comprehensive rules of PORT ROYAL. An enlarged and analogical view of the subject will be supplied by Mr. NARE's *Elements of Orthöepy*, a book which ought to be in the hands of every student. ••

For a more minute knowledge of *Dialects*, the student is referred to MATTAIRE. It is hoped that the Tables given in this Grammar, of the changes of letters, will be found interesting.

An accurate account of the nature and powers of the *Digamma* will be found in DAWES' *Miscellanea Critica*, edited by that profound analogist, Bishop BURGESS; in the instructive essay of Dr. FOSTER on *Greek Accents*; and in the learned disquisition on the *Greek Alphabet*, by R. P. KNIGHT, M. P. The observations on the pronunciation of the Digamma have received the concurrence of an accurate investigator of ancient forms of language and of classical antiquities. To the list of digammatèd words in Homer,

Professor HEYNE's laborious researches have amply contributed. The edition of Homer, now preparing by Mr. KIDD, will throw considerable light on the subject, and on the genuine readings of the poet.

The concluding system of the *Formation* of the language is that, which was suggested at the same time by HEMSTERHUSIUS in Holland and by Lord MONBODDO in Scotland. It has received considerable illustration from LENNEP in his *Analogia Græca*, and from our countryman BURGESS, in his appendix to DAWES, and in his *Essay on Antiquities*.

The great object of the author has been utility. He has endeavoured to explain the meaning of terms, and the causes of constructions, and 'to enliven the rules by analogical allusions to the other languages; a mode of comparison best calculated to illustrate and familiarize the subject. If his explanations are not always satisfactory, they will at least engage the reflecting mind of an attentive student to investigate the origin, to trace the progress, and to extend his knowledge of the purest and most copious of languages.

FIRST AMERICAN EDITION.

Notice of the publishers.

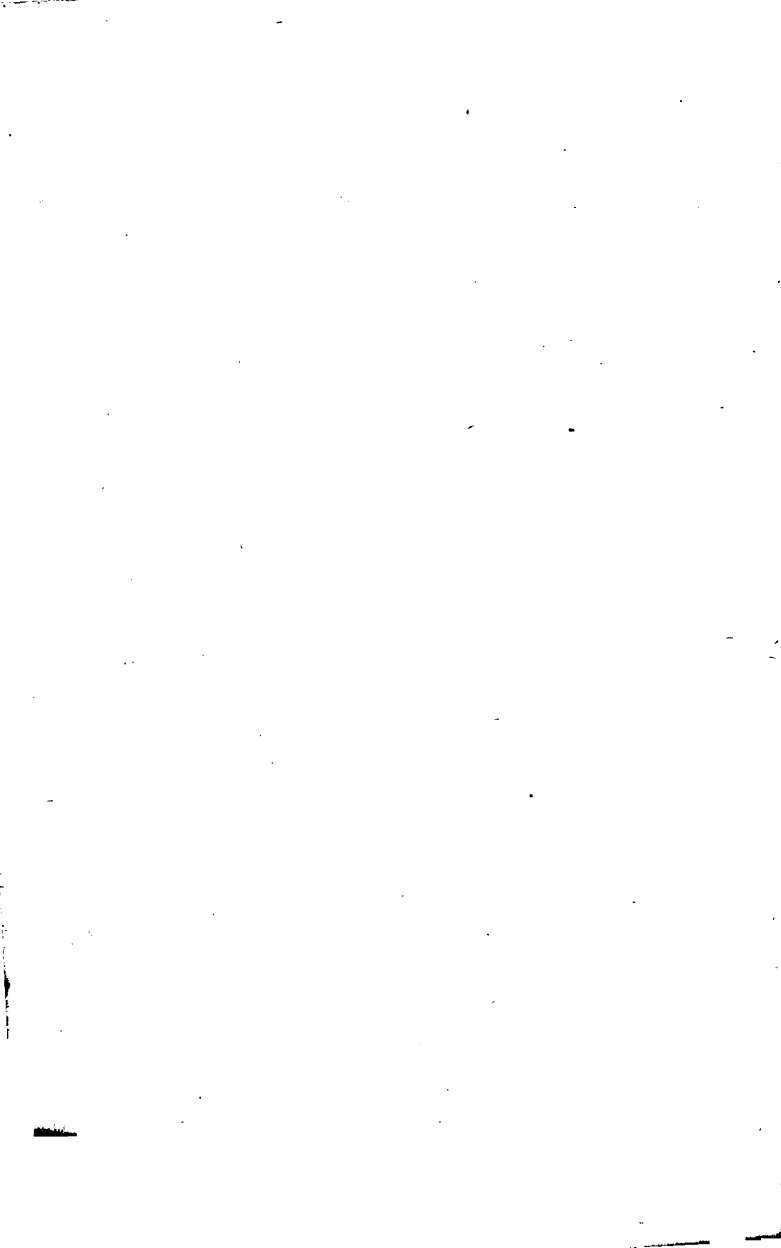
FROM the general dissatisfaction, which exists respecting Greek Grammars now in use in this country, and from the repeated solicitations of many of our most respectable instructors, we are induced to publish this Grammar, which has been received with much approbation, and used with great success in England. In this edition some of the deficiencies mentioned in the preceding preface are supplied, and several examples of declension of nouns, a paradigm of contract verbs, a few rules in syntax, a synopsis of parsing, &c. have been added. It is presumed, this Grammar will fully obviate the difficulties, which have so long been a subject of complaint among teachers.

CUMMINGS & HILLIARD.

Boston, March, 1814.

FOURTH EDITION.

THIS fourth American, is from the fifth London edition, and comprises the valuable Notes recently added by Dr. Valpy.



There are twenty-four letters in Greek.

A α	Alpha	a
B β β	Beta	b
Γ γ γ	Gamma	g
Δ δ	Delta	d
E ε	Epsilon	ě
Z ζ	Zeta	z
H η	Eta	ē
Θ θ θ	Theta	th
I ι	Iota	i
K κ	Kappa	k ¹
Λ λ	Lambda	l
M μ	Mu	m
N ν	Nu	n
Ξ ξ	Xi	x
O ο	Omicron	ō
Π π π	Pi	p
Ρ ρ	Rho	r
Σ σ final σ	Sigma	s
Τ τ τ	Tau	t
Υ υ	Upsilon	u ¹
Φ φ	Phi	ph
Χ χ	Chi	ch
Ψ ψ	Psi	ps
Ω ω	Omega	ō

¹ K¹ is in Latin generally changed into c ; r into y,
as κύνες, *cynus*.

Of these, seven are vowels.

ι,	ο, ¹	short,
η,	ω,	long, ²
α,	ι, υ,	doubtful. ³

There are twelve Diphthongs :

Six *proper* : αι, αυ, ει, ευ, οι, ου.⁴

Six *improper* : α, η, ω, ηυ, υι, ου.⁵

1 The letters ι, ο, υ, and ω were called *ιι*, *οο*, *υυ* and *ωω*, without the adjective, during many centuries after the Christian era.

In *e psilon*, *o micron*, *u psilon*, *i* is long. But the names of these letters have, since the adoption of the distinctive adjectives, been pronounced in this country as single words with the English accent, *épsilon*, *ómicron*, *úpsilon*. Some persons have lately resumed the former pronunciation. For the same reason, *oméga* should be called *o méga*.

The addition of *psilon* to *u* appears unnecessary, as that vowel is not, like *e* and *o*, distinguished from a corresponding letter.

2 Anciently *ι* was used for *η*, and *ο* for *ω* or *ου*; thus, ΚΟΡΕΞ for *Κόρη*, ΘΕΟΝ for *Θεών*, and ΗΕΡΟΔΟ for *Ἡρώδου*. The long mark was then placed over *ι* and *ο*, thus *ῑ*, *ῑ̄*, for *η*, *ω*.

3 They are called *doubtful*, because they are long in some syllables and short in others.¹

4 *Αι* is in Latin changed into *æ*; rarely *ai*, as *Μαία*, *Μαia*; *ει* into *ē*, sometimes into *ē̄*, as *Μήδεia*, *Medea*; *οι* into *ō̄*; *ου* into *ū̄*.)

5 In the formation of the *proper* diphthongs, *ι* and *υ* are placed after *α̃*, *ι*, or *ο*. Hence *ι* and *υ* are called *Subjunctive*, and the rest *Prepositive*.

In the formation of the *improper* diphthongs, *ι* and *υ*

Of the seventeen Consonants, nine are *mutes*, divided into

Three *soft*, π , κ , τ ;

Three *middle*, β , γ , δ ;

Three *aspirate*, ϕ , χ , θ .

Each *soft* mute has its corresponding *middle* and *aspirate*, into each of which it is frequently changed; thus, π has β for its *middle*, and ϕ for its *aspirate*.¹

Σ ² may be called a *solitary* consonant, which, placed after the mutes, assists in forming

Three *double* letters; thus,

are placed after the same vowels made long, $\bar{\alpha}$, $\bar{\epsilon}$, or $\bar{\omega}$. The ι , then become silent, is subscribed, or placed under the former vowel. For the same reason υ is sometimes written η .

The silent ι was anciently either omitted, or added to the former vowel, as appears from Inscriptions and ancient MSS. thus, ΔPAN or ΔPAIN for $\delta\alpha\iota\iota$. It is still sometimes joined to capital letters, thus, $\Delta\iota$.

Perhaps in strictness $\alpha\upsilon$ and $\upsilon\iota$ should be considered sometimes as *proper*, sometimes as *improper*, diphthongs, according to the quantity of the former vowel.

When two vowels, which generally coalesce into a diphthong, retain their separate sounds, two dots are placed over the latter vowel, and form a *diæresis*, as $\acute{\alpha}\ddot{\upsilon}\pi\iota\omicron\varsigma$.

1 When two *mutes* come together, they must be both either soft, middle, or aspirate: thus, $\tau\acute{\epsilon}\nu\upsilon\tau\tau\alpha\iota$, $\iota\acute{\epsilon}\upsilon\phi\theta\eta\iota$, not $\tau\acute{\epsilon}\nu\upsilon\phi\theta\alpha\iota$, $\iota\acute{\epsilon}\upsilon\phi\theta\eta\iota$.

2 Called *Sigma* in the Ionic, *San* in the Doric, dialect.

πς, βς, φς, form ϕ;
 κς, γς, χς, form ξ;
 τς, δς, θς, form ζ.

And four are *liquids*, λ, μ, ν, ρ.¹

There are two **Breathings**, one of which is placed over every vowel or diphthong beginning a word :

The *soft* ('), the *aspirate* (').²

(1 Γ before γ, κ, ξ, χ, is pronounced like ν; thus ἄγγελος is pronounced ἄνγγελος, like n in *angle*.

N is changed into $\left\{ \begin{array}{l} \gamma \text{ before } \gamma, \kappa, \xi, \chi; \\ \mu \text{ before } \beta, \mu, \pi, \phi, \psi; \\ \lambda, \rho, \text{ and } \sigma \text{ before } \lambda, \rho, \sigma. \end{array} \right.$

Thus, ἰγγράφω for ἰνγράφω; ἰμβάινω for ἰνβαίνω; συμμένω for συνμένω; so in Latin, *impedio* for *inpedio*; *illudo* for *inludo*, &c, and anciently *aggulus* for *angulus*, &c.

{ N is added to Dative plurals in σι, and to Verbs of the third person in ι and ι, when the next word begins with a vowel; thus, ἔλεγει αὐτῶ for ἔλεγε αὐτῶ. }

The negative οὐ is used before a consonant, οὐκ before a soft vowel, οὐχ before an aspirate: ἐξ before a consonant becomes ἐκ: οὐτω, ἄχρι, and μίχρι before a vowel take σ, as, οὕτως ἔφη. }

(2 The *aspirate* has the force of h: thus, ὁ is pronounced ho. }

Υ and ρ at the beginning of a word have always the *aspirate*. If two ρ come together, the former has the *soft*, the latter the *aspirate*: thus, ῥῥίον.

Anciently, H was the *aspirate* in Greek, as it is in Latin: thus, HEBATON was written for ἑκατόν. The parts of the H were taken to denote their breathings. Thus the mark of the *soft* was Ͱ, of the *aspirate* ͱ. This form was afterwards simplified into Ͱ and ͱ; and lastly rounded into the present shape, ' and '.

Apostrophe (') shows that a vowel is cut off; as, ἀλλ' ἐγὼ for ἀλλὰ ἐγώ.¹

When an apostrophe takes place, a soft mute before an aspirate vowel is changed into its corresponding aspirate: thus, for ἀπὸ οὐ, ἀπ' οὐ is changed into ἀφ' οὐ.

There are three Accents: the *acute* ('), the *grave* (`), and the *circumflex* (˘).²

The *acute* is placed on one of the three last syllables of a word.

The *grave* is never placed but on the last syllable.

The Æolians, who avoided the *aspirate*, used another sound, similar to a V or a W, to prevent the hiatus occasioned by the meeting of vowels in different syllables: this was called the Digamma, because its figure resembled two gammas, one over the other; thus, F or f. Thus, *ἑσπέρα* for *ἑσπῆρα*, *ὦψον* for *ὦν*, *τοῦτο ψῖδον* for *τοῦτο ἴδον*. Hence the Latin *vespera*, *ovum*, *video*, &c.

1 The vowels thus cut off are *a*, *e*, *i*, *o*, and the diphthongs *ai* and *oi*; but *περὶ* and *πρὸ* never, and datives of the third declension seldom lose their final vowel.

These vowels and diphthongs are sometimes cut off at the beginning of a word by the Attics: thus, ᾠ' γὰρ for ᾠ ἀγαθῇ.

2 Two words are sometimes joined in one by Crasis; as, *καὶ ἐγὼ* for *καὶ ἐγώ*, *καὶ εἶτα* for *καὶ εἶτα*, *ὁ ἀνὴρ* for *ὁ ἐκ*, *ὁ ἀνὴρ* for *ὁ ἀνὴρ*, *ἐγὼ οἶδα* for *ἐγὼ οἶδα*, *δοιμάτιον* for *τὸ ἱμάτιον*, *φροῦδος* for *πρὸ ὁδοῦ*, &c.

2 The *circumflex* was first marked ˆ, then ˘, lastly ˘.

The *circumflex* is placed on a long vowel or diphthong in one of the two last syllables.¹

There are only four Points or Stops :

The *comma*, like the Latin (,)

The *note of interrogation* (;)

The *colon*, or point at top (·)

The *full stop*, like the Latin (.)

PARTS OF SPEECH.

There are eight species of words, called Parts of Speech: *Article, Noun, Adjective, Pronoun, Verb, Adverb, Preposition, Conjunction.*²

The four first are declined with *Gender, Number, and Case.*

There are three Genders: *Masculine, Feminine, and Neuter.*

There are three Numbers :

The *Singular* speaks of one.

The *Dual*,³ of two, or a pair.

(1 Words accented on the last syllable are called *oxytons* or *acutitons* ; words not accented on the last syllable are called *barytons* or *gravitons* .)

2 The *Interjections* are included by the Greeks in the *Adverbs* .

3 The *Dual*, which adds to the precision of the Greek

The *Plural*, of more than two.

There are five Cases : *Nominative, Genitive, Dative, Accusative, Vocative.*¹

The *Nominative* and *Vocative* are frequently the same in the singular, always in the dual and plural.

The *Dative* has always *ι*, either final, or in a diphthong in the last syllable.

The *Genitive* plural always ends in *ων*.

The *Dual* has only two terminations, one for the *Nominative, Accusative, and Vocative* ; the other for the *Genitive and Dative*.

Neuters have the *Nominative, Accusative, and Vocative* alike ; and in the plural those cases end in *α*. In the *Dual* they are the same as the masculine.

language is not used in the *Æolic* dialect, or in *Latin*. It is not found in the *New Testament*, in the *Septuagint*, or in the *Fathers*. In the corruption of the language by the modern *Greeks*, it has been omitted. Thus it was used in that copious language, the *Arabic*, and does not exist in the *Persian*.

1 An *Ablative* was admitted by ancient grammarians ; but as it is always the same as the *Dative*, it is generally disused.

ARTICLE.

'O, ὃ, τὸ, *The*.¹

Singular.			Dual.			Plural.		
M.	F.	N.	M.	F.	N.	M.	F.	N.
N. ὁ, ἡ, τὸ,			N.A. τὸ, τὰ, τὸ,			N. οἱ, αἱ, τὰ,		
G. τοῦ, τῆς, τοῦ.			G.D. τοῖν, ταῖν, τοῖν.			G. τῶν, τῶν, τῶν,		
D. τῷ, τῇ, τῷ,						D. τοῖς, ταῖς, τοῖς,		
A. τὸν, τὴν, τό.						A. τοὺς, τὰς, τὰ.		

NOUN.

Declensions of Nouns are three, answering to the three first declensions in Latin.

The *first* ends in α, η feminine, and in ας and ης masculine.

The *second* ends in ος, generally masculine and sometimes feminine, and ον neuter.

The *third* ends in α, ι, υ neuter ; ω feminine ; ι, ξ, ς, ε, ψ of all genders, and increases in the Genitive.²

1 The *article* usually answers to the definite article *the* in English. When no *article* is expressed in Greek, the English article indefinite *a* is signified. Thus, ἄνθρωπος means *a* man, or *man* in general ; and ὁ ἄνθρωπος, *the* man. This *article*, which does not exist in Latin, has been found of great utility in modern languages.

2 Ancient Grammarians give *ten* declensions. Simple ; I. ας, ης. II. α, η. III. ος, ον. IV. ως, ον. V. ω, ι, υ, ι, ρ, ε, ξ, ψ.—Contracted. I. ης, ις, ος. II. ις, ι. III. ους, υς, υ. IV. α, ως. V. ας, ρας.—The four last are parasyllabic ; the rest imparisyllabic.

DECLENSIONS.¹

First Declension.

ῥ-μῦσα, a muse.

Singular.	Dual.	Plural.
N. <i>Μῦσ-α,</i>	N. A. V. <i>Μῦσ-α,</i>	N. <i>Μῦσ-αι,</i>
G. <i>Μῦσ-ης,</i>		G. <i>Μῦσ-ῶν,</i>
D. <i>Μῦσ-ῇ,²</i>	G. D. <i>Μῦσ-αιν.</i>	D. <i>Μῦσ-αίς,</i>
A. <i>Μῦσ-αν,</i>		A. <i>Μῦσ-ας,</i>
V. <i>Μῦσ-α.</i>		V. <i>Μῦσ-αι.</i>

Nouns in *δα, θα, ρα*, and *α pure*,³ make

1	Singular.	
	I.	II.
N. <i>α, η</i> | <i>ᾱς, ης</i>	<i>οι, οι</i> N.	III.
G. <i>ᾱς-ης</i> | <i>οι</i>	<i>οι</i>	<i>οι</i>
D. <i>ᾱ-ῇ</i> | <i>οι</i>	<i>οι</i>	<i>οι</i>
A. <i>αι-αν</i> | <i>οι</i>	<i>οι</i> N.	<i>ᾱς</i>
V. <i>αι-η</i> | <i>οι</i>	Dual.	
	N. A. V. <i>ᾱ</i>	<i>οι</i>
	G. D. <i>αιν</i>	<i>οις.</i>
	Plural.	
N. <i>αι</i>	<i>οι, ᾱ</i> N.	<i>οι, ᾱ</i> N.
G. <i>ᾱν</i>	<i>οι</i>	<i>οι</i>
D. <i>αις</i>	<i>οις²</i>	<i>οι</i>
A. <i>ᾱς</i>	<i>οις</i>	<i>ᾱς, ᾱ</i> N.
V. <i>αι</i>	<i>οι, ᾱ</i>	<i>οι, ᾱ</i> N.

2 The two first Declensions subscribe *ι* in the Dative singular.

3 A vowel is called *pure*, when it follows a vowel ; *impure*, when it follows a consonant. In the former

the Genitive in *αι*, and the Dative in *αι*, and the rest like *Μοῦσα* :¹ thus,

ἡ φιλία, friendship.

Sing.	Dual.	Plur.
N. <i>φιλί-α,</i>		N. <i>φιλί-αι,</i>
G. <i>φιλί-αις,</i> ¹	N. A. V. <i>φιλί-α,</i>	G. <i>φιλί-ων,</i>
D. <i>φιλί-αι,</i>		D. <i>φιλί-αις,</i>
A. <i>φιλί-αις,</i>	G. D. <i>φιλί-αιν.</i>	A. <i>φιλί-αις,</i>
V. <i>φιλί-αι.</i>		V. <i>φιλί-αι.</i>

Nouns in *η* make the accusative in *ην*, and the Vocative in *η*, and the rest like *Μοῦσα* : thus,

ἡ τιμή, honour.

Sing.	Dual.	Plur.
N. <i>τιμ-ή,</i>		N. <i>τιμ-αι,</i>
G. <i>τιμ-ῆς,</i>	N. A. V. <i>τιμ-ή,</i>	G. <i>τιμ-ων,</i>
D. <i>τιμ-ῇ,</i>		D. <i>τιμ-αις.</i>
A. <i>τιμ-ήν,</i>	G. D. <i>τιμ-ων.</i>	A. <i>τιμ-ας,</i>
V. <i>τιμ-ή.</i>		V. <i>τιμ-αι.</i>

case it is called *pure*, because it forms a syllable of itself, without being mixed with a consonant.

The termination in *α*, which makes *αις* in the Genitive, is generally long. Hence words in *ᾱ* contracted, as *Ἀθηνᾶ, μνᾶ*. &c. make *αις*. For the same reason, *εὐλόκα* makes *εὐλόκαις*. But *ἄκανθα*, whose final *α* is short, makes *ἀκάνθης*.

1 From this Genitive in *αις* is derived the ancient Genitive of the first Declension of Latin nouns, as *Paterfamilias*. From the Dative in *αι* or *αις*, is formed the Dative in *αι*. The similarity between the Accusative in *αιν* and the Latin *am* is obvious.

Nouns in *ας* make the Genitive in *ου*,¹ and the Dative in *α*, and the rest like *Μούσα*: thus,

ὁ ταμίας, a steward.

Sing.	Dual.	Plur.
N. <i>ταμί-ας,</i>		N. <i>ταμί-αι,</i>
G. <i>ταμί-ου,</i>	N. A. V. <i>ταμί-α,</i>	G. <i>ταμί-ῶν,</i>
D. <i>ταμί-α,</i>		D. <i>ταμί-αις,</i>
A. <i>ταμί-αν,</i>	G. D. <i>ταμί-αιν.</i>	A. <i>ταμί-ας,</i>
V. <i>ταμί-α.</i>		V. <i>ταμί-αι.</i>

Nouns in *ης* make the Genitive in *ου*, the Accusative in *ην*, and the Vocative in *η*, and the rest like *Μούσα*:² thus,

1 Some nouns in *ας* make the Genitive in *α* as well as *ου*; as, *Πυθαγόρας*, G. *-ου* and *-α*; *Πατραλοίας*, G. *-ου* and *-α*. Some keep *α* exclusively; as, *Θυμᾶς*, G. *Θυμᾶ*; *Βορριάς*, G. *Βορριά*; *Σατανᾶς*, G. *Σατανᾶ*; *πάππας*, G. *πάππα*. These Genitives in *α* were the Doric form.

2 In order to form the V. the termination of the N. is commonly shortened. Hence the following make the V. in *ᾱ*: nouns in *της*; compounds in *της*, as *κυνώπης*; nouns in *ης* derived from *μετρῶ*, *πωλῶ*, *τρίβω*, as, *γεωμέτρης*; or denoting nations, as, *Πέρσης*, Persian, V. *Πέρσα*, but *Πέρσης*, the name of a man, *Πέρση*: *λάγνης*, *μναίχμης*, *πυρραίχμης* also make *α*. But *Αἰήτης*, *αἰναρίτης*, *καλλιλαμπίτης* make *η*. Nouns in *στης* make *α* and *η*.

The Æolians and Macedonians adopted the termination *α*, even in the N. of these nouns: thus, *ἰκπίατα* for *ἰκπότης*, *νεφελιγερίτα* for *νεφελιγερίτης*. Hence the Latin N. *Poeta*, *Athleta*, &c.

ὁ τελαώνης, a *publican*.

Sing.	Dual.	Plur.
N. τελών-ης,	N. A. V. τελών-α,	N. τελών-αι,
G. τελών-ου,		G. τελών-ων,
D. τελών-η,	G. D. τελών-αι.	D. τελών-αις,
A. τελών-ην,		A. τελών-ας,
V. τελών-η.		V. τελών-αι.

Second Declension.

ὁ λόγος, a *word*.

Sing.	Dual.	Plur.
N. λόγ-ος,	N. A. V. λόγ-α,	N. λόγ-οι,
G. λόγ-ου,		G. λόγ-ων,
D. λόγ-ω,	G. D. λόγ-οιν.	D. λόγ-οις,
A. λόγ-ον,		A. λόγ-ους,
V. λόγ-ε.		V. λόγ-οι. ¹

τὸ ἱερόν, a *temple*.

Sing.	Dual.	Plur.
N. ἱερ-ὸν,	N. A. V. ἱερ-ὸν,	N. ἱερ-ᾶ,
G. ἱερ-οῦ,		G. ἱερ-ῶν,
D. ἱερ-ῷ,	G. D. ἱερ-οῖν.	D. ἱερ-οῖς,
A. ἱερ-ὸν,		A. ἱερ-ᾶ,
V. ἱερ-ὸν.		V. ἱερ-ᾶ.

ὁ λαὸς, the *people*. Attic form.

Sing.	Dual.	Plur.
N. λα-ός,	N. A. V. λα-ὸν,	N. λα-ὸν,
G. λα-ῶ,		G. λα-ῶν,
D. λα-ῷ,	G. D. λα-ῶν.	D. λα-ῶς,
A. λα-ὸν,		A. λα-ὸς,
V. λα-ὸς.		V. λα-ὸν.

1 The second declension of Latin nouns is analogous to this: thus, λόγος, *Domīnus*, anciently written *Domīnos*; λόγου, *Domīni*; λόγου, *Domīno*, anciently *Domīnoī*; λόγον, *Domīnum*, anciently *Domīnom*; λόγι, *Domīne*, &c.

τὸ ἔνυον, fertility. Attic form.

Sing.			Dual.			Plur.		
N.	ἔνυον-αι,		N. A. V.	ἔνυον-ω,		N.	ἔνυον-ω,	
G.	ἔνυον-ω,					G.	ἔνυον-ων,	
D.	ἔνυον-ω,					D.	ἔνυον-φς,	
A.	ἔνυον-αι,		G. D.	ἔνυον-ων,		A.	ἔνυον-ω,	
V.	ἔνυον-αι.					V.	ἔνυον-ω.	

Third Declension.

ὁ σωτήρ, a saviour.

Sing.			Dual.			Plur.		
N.	σωτήρ,		N. A. V.	σωτήρ-ι,		N.	σωτήρ-ες,	
G.	σωτήρ-ος,					G.	σωτήρ-ων,	
D.	σωτήρ-ι,					D.	σωτήρ-σι,	
A.	σωτήρ-α,		G. D.	σωτήρ-οιν.		A.	σωτήρ-ας,	
V.	σῶτερ.					V.	σωτήρ-εσ.	

1 One neuter in *ος, χριως, a debt*, is found.

2 The correspondence of the third Declension of Latin nouns with the third of the Greek is obvious. In the plural of the three Declensions, it is striking.

It has been conjectured that all nouns of this Declension originally ended in *ς*, and that the Genitive was formed by the insertion of *ο* before *ς*, as it is still in *ἄφιος, ἄφιος; μῦς, μύος; ἥρως, ἥρωος, &c.* thus *γύναις, ος; ἄραβς, ος; κύκλωπς, ος; βήχς, δς, γύπς, δς, &c.* On this principle, the terminations were *ἐλπίδς, ος; πύρς, ος; ἐλίφαντς, ος, &c.* The effect of time on language is to abbreviate words, particularly those which occur most frequently; hence *ἱμάντες* has been abbreviated into *ἱμάς*, *πράγματς* into *πράγμα*, *πῶδς* into *πούς*, &c. Sometimes one, sometimes the other, of the two final consonants is dropt; thus, *μάρτυρς* is softened sometimes into *μάρτυρ*, and sometimes into *μάρτυς*, *δελφινς* into *δελφιν* and *δελφίς*.

This analogy takes place in the Latin third declen-

τὸ σῶμα, a body.

Sing.	Dual.	Plur.
N. σῶμα,	N. A. V. σώμα-τι,	N. σώμα-τα,
G. σώμα-τος,		G. σώμα-των,
D. σώμα-τι,	G. D. σώμα-τοι.	D. σώμα-σι,
A. σῶμα,		A. σῶμα-τα,
V. σῶμα.		V. σώμα-τα.

ACCUSATIVE.

Nouns in *ις*, *υς*, *αυς*, *ους*, whose Genitive ends in *ος* pure, change *ς* into *ι*;¹ as, *βότρυς*, a bunch of grapes, *βότρυος*, A. *βότρυον*.²

Barytons in *ις* and *υς*, whose Genitive ends in *ος* impure, make both *α* and *ι*; as, *ἔρις*, strife, G. *ἔριδος*, A. *ἔριδα* and *ἔριν*.³

sion, of which the termination was *s*, and formed the Genitive by the insertion of *i*, as it is still in *sus*, *suis*; *plebs*, *plebis*; *heros*, *herois*; and in *pacs*, *pacis*; *regs*, *regis*, &c. Hence *noctis* has been abbreviated into *nox*, *lactis* into *lac*, *supellectilis* into *supellex*, &c. On the same principle the terminations were *lapidis*, *is*; *dents*, *is*; *vers*, *is*; *leons*, *is*, &c. It seems indeed as natural that *orbis* should be formed from *orbs*, as *urbis* is from *urbs*. To pursue the analogy to the end, *arbors*, *honors*, *labors*, are softened into *arbor*, and sometimes into *arbos*, &c.

1 Hence the Latin Acc. of the third Declension in *n* and *m*.

2 *Λᾶς* also makes *λᾶν*. *Δις*, *Διδς*, makes *Δία*; *χρῶς* makes *χρῆα*. The Poets frequently use the regular termination in *α*.

3 *Κλεις*, *κλειδος* has both terminations. *Δημοσθίης*

VOCATIVE.

The termination of the Vocative either, 1. shortens the long vowel of the Nominative, as "Ἑκτωρ, *Hector*, V. "Ἑκτορ; or, 2. drops *ς*, as μῦς, *a mouse*, V. μῦ; or 3. changes *ς* into *ν*, as τάλας, *miserable*, V. τάλαν.¹

THE DATIVE PLURAL

is formed from the Dative Singular by inserting *σ* before *ι*; as, σωτήρ, *a saviour*, σωτήρι, σωτήρσι; γυψ, *a vulture*, γυπὶ, γυψί. But *δ*, *θ*, *ν*, *τ*, are dropped for the sake of softness, as λαμπάδι, λαμπάσι. Οντι is changed into ουσι, as τύπτοντι, τύπτουσι.

makes *ια* and *ην*. Χάρις, *a Grace*, has χάριτα; χάρις, *favor*, χάριν.

1 The consonant preceding the *ς* final of the Nominative had been dropt, but re-appears in the Vocative, which is thus shortened, as, τάλανς, V. τάλαν.

Some Vocatives remain the same as their Nominatives: as,

1. Participles. 2. Ὀδὺς, and πούς; but Οἰδίπου and χαλκίπου are sometimes found. 3. Oxyton Nouns in *ις* and *υς*, as, ἑλπίς, χλαμύς. 4. Nouns in *ην*, as ποιμήν. 5. Oxytons in *ων*, as Σακκηδαί. 6. Αστηρ, θῆρ, Πίηρ, &c.

But the Poets, in many of these, prefer the termination shortened either in quantity or in the number of letters. Nouns in *εις*, *εντος*, make the V. in *ει* and *εν*, as, χαρίεις, V. χαρίει and χαρίεν. Γύναιξ makes γύναι; ἄναξ often makes ἄνα.

Words ending in *ε* after a diphthong add *ι* to the Nominative Singular ; as, *τυπείς, being beaten, τυπῆϊσι*.¹

Nouns syncopated make the Dative in *αι* ; as, *πατήρ, a father, πατρί, πατρί, πατράσι*.²

CONTRACTION.

Two syllables, in which two or more vowels meet together, are often *contracted* into one.

A *contraction* of two syllables into one, without a change of letters, is called *Synæresis* ; as, *τείχεϊ, τεῖχαι, a wall*.

If there is a change of vowels, it is called *Crasis* ; as, *τείχος, τεῖχος*.

Contraction takes place in every Declension.

In the *First Declension*, *αι* is contracted into *ῆ* ; as,

1 Except *κτεῖς, κτεσὶ* ; *δρομεὺς, δρομάσι* ; *νιδς, νιδσι* ; *οὗς, οῦσι* ; *ποὺς, ποσὶ* ; which are regular from *κτενδ, δρομῆν, νιδν, οὐν, ποδν*. *Τρεῖς* makes *τρισι*.

2 This is done to avoid harshness. Thus in *ἀνδράσι*, *δ* is inserted, because *ρ* never follows *ν*. *Γαστήρ* retains *γαστήροισι*. *Χεῖρ* makes *χερσὶ* from the poetic *χερῖ*.

These rules apply to adjectives and participles, as well as to substantives.

γία, γῆ, the earth.

Sing.

N.	γία, γῆ,
G.	γίας, γῆς,
D.	γία, γῆ,
A.	γίαν, γῆν,
V.	γία, γῆ, &c.

Πια, and all other terminations, drop the former vowel ; as, *ἱρία ἱρᾶ, the earth*, G. *ἱρίας, ἱρᾶς, &c.* *ἀπλόη, ἀπλῆ, simplicity*, G. *ἀπλόης, ἀπλῆς, &c.*

In the *Second Declension*, if the latter vowel is short, the contraction is in *ου* ; if long, the former vowel is dropt ;¹ as,

ὁ νόος, the mind.

	Sing.	Dual.	Plur.
N.	νόος, οὖς,	N. A. V. νόον-ῶ,	N. νόοι, οἱ,
G.	νόου, οὔ,		G. νόων, ὧν,
D.	νόφ, φ,	G. D. νόοιν-οῖν.	D. νόοις, οῖς,
A.	νόον, οὔν,		A. νόους, οὔς,
V.	νόε, οὔ.		V. νόοι, οἷ.

Contracts of the Third Declension.

1. Nouns in *υς, υος*, have only *two* contractious, *υε* ; and *υας* into *υς* : thus,²

¹ The compounds of *νόος* and *ρόος* are not contracted in the Neuter Plural, or in the Genitive: thus we say, *εὐνοα, εὐνόων*, not *εὐνα, εὐναν*.

Σάος is contracted thus: Sing. N. *σάος, σῶς*, A. *σάον, σῶν*: Pl. A. *σάους, σάας, σῶς*; *σάα, σᾶ*.

² Nouns in *ους* also contract the same cases: as, *βοῦς*,

βότρυς, a bunch of grapes.

Sing.	Dual.	Plur.
N. βότρυς,	N. A. V. βότρυς,	N. βότρυς, βότρυς,
G. βότρυος,		G. βότρυων,
D. βότρυι,		D. βότρυσι,
A. βότρυν,		A. βότρυας, βότρυς,
V. βότρυ.		V. βότρυς, βότρυς.
	G. D. βότρυιν.	

2, Nouns in *ις* and *ι* have *three* contractions, *ιι* into *ι*, *ιςς* and *ιας* into *ις*: thus,

ὁ ὄφις, a serpent.

Sing.	Dual.	Plur.
N. ὄφις,	N. A. V. ὄφις,	N. ὄφιςς, ὄφια,
G. ὄφιος,		G. ὄφιν,
D. ὄφιι, ι,		D. ὄφισι,
A. ὄφιν,		A. ὄφιας, ὄφιας,
V. ὄφι.		V. ὄφιας, ὄφιας.
	G. D. ὄφιν.	

Neuters in *ι* make the plural in *ια*, *ι*.

τὸ σίγητι, mustard.

Sing.	Dual.	Plur.
N. σίγητι,	N. A. V. σιγήτις,	N. σιγήτις-ια, ι,
G. σιγήτιος,		G. σιγήτιν,
D. σιγήτιι, ι,		D. σιγήτισι,
A. σιγήτιν,		A. σιγήτιας, ι,
V. σιγήτι.		V. σιγήτις-ια, ι.
	G. D. σιγήτιν.	

Pl. N. A. βόες and βόας, βοῦς. Ναῦς makes in the Pl. A. ναῶς, ναῦς.

1 This form in *ις*, *ιος*, is properly Ionic. Nouns in *ις* are more commonly inflected in *ιος*, D. *ει*, *ει*. Dual. N. *ει*, G. *ειν*. Pl. N. V. *εις*, *εις*, G. *ειν*, D. *εισι*, A. *ειας*, *εις*. But the most usual form of the Genitives is the Attic, in *ειας* and *ειν*.

3. Nouns in ω and $\omega\varsigma^1$ have *three* contractions, $\omega\omega\varsigma$ into $\omega\tilde{\omega}\varsigma$, $\omega\tilde{\iota}$ into $\omega\tilde{\iota}$, and $\omega\alpha$ into $\tilde{\omega}$: thus,

η αἰδῶς, *modesty*.

Sing.	Dual.	Plur.
N. αἰδ-ας	N. A. V. αἰδ-ᾶ,	N. αἰδ-ᾶ,
G. αἰδ-όος, οὔς,		G. αἰδ-ῶν,
D. αἰδ-οῦ, οἷ,	G. D. αἰδ-οῖν.	D. αἰδ-οῖς,
A. αἰδ-ᾶ, ᾶ,		A. αἰδ-οῦς,
V. αἰδ-οί.		V. αἰδ-οί.²

4. Nouns in $\epsilon\upsilon\varsigma$, $\upsilon\varsigma$, and υ , making in the Genitive $\epsilon\omega\varsigma$, have *four* contractions, $\epsilon\tilde{\iota}$ into $\epsilon\tilde{\iota}$, $\epsilon\epsilon$ into $\tilde{\eta}$, $\epsilon\epsilon\varsigma$ and $\epsilon\alpha\varsigma$ into $\epsilon\tilde{\iota}\varsigma$: thus,

δ βασιλεὺς, *a king*.

Sing.	Dual.	Plur.
N. βασιλ-εὺς,	N. A. V. βασιλ-έε, ῆ,	N. βασιλ-έε, εῖς,
G. βασιλ-έος,		G. βασιλ-έων,
D. βασιλ-εῦ, εἷ,	G. D. βασιλ-έοιν.	D. βασιλ-εῦσι,
A. βασιλ-έα,		A. βασιλ-έας, εῖς,
V. βασιλ-εῦ.		V. βασιλ-έε, εῖς.

δ πέλεκος, *an axe*.

Sing.	Dual.	Plur.
N. πέλεκ-ος,	N. A. V. πέλεκ-εε, η,	N. πέλεκ-εε, εἶς,
G. πέλεκ-εος,		G. πέλεκ-έων,
D. πέλεκ-εῦ, εἷ,	G. D. πέλεκ-έοιν.	D. πέλεκ-εσι,
A. πέλεκ-ον,		A. πέλεκ-εας, εἶς,
V. πέλεκ-υ.		V. πέλεκ-εε, εἶς.

1 These terminations are similar to those of the Fourth Latin Declension, *gelu*, *gradus*.

2 The V. Singular ends in $\epsilon\tilde{\iota}$. These nouns are used only in the Singular.

Neuters in *υ* make the N. A. and V. Pl. in *ια, η*.

τὸ ἄστυ, a city.

Sing.	Dual.	Plur.
N. ἄσ-υ,		N. ἄσ-ια, η,
G. ἄσ-εος,	N. A. V. ἄσ-ει, η,	G. ἄσ-ίων,
D. ἄσ-εῦ, ει,		D. ἄσ-εσι,
A. ἄσ-υ,	G. D. ἄσ-έοιν.	A. ἄσ-ια, η.
V. ας-υ.		V. ἄσ-ια, η.

5. Nouns in *ης, ες, and ος* are contracted in *every* case, except the N. and V. Sing. and the D. Pl. thus,

ἡ τριήρης, a galley with three banks of oars.

Sing.	Dual.	Plur.
N. τριήρ-ης,		N. τριήρ-εις, εις,
G. τριήρ-εος, ους,	N. A. G. τριήρ-ει, η,	G. τριήρ-έων, ὦν,
D. τριήρ-εῦ, ει,		D. τριήρ-εσι,
A. τριήρ-εα, η,	G. D. τριήρ-έοιν-ὄν.	A. τριήρ-εας, εις,
V. τριήρ-εσ.		V. τριήρ-εες, εις.

Neuters in *ες* and *ος* make the N. A. and V. Pl. in *ια, ῆ*.¹

¹ Proper names in *κλίης* are doubly contracted: thus, Ἡρακλ-έης, ῆς, G. Ἡρακλ-έιος, έους, -εος, οῦς, &c.

Nouns and adjectives in *ης* pure contract the A. into *ᾱ* as well as into *ῆ*: thus, εὐφροῆς, A. εὐφροῖα, εὐφροῆ and εὐφροᾶ.

Ἀνὴρ, Δημήτρης, and Συναῖτης are syncopated in all cases, except the N. and V. Sing. and the D. Pl. So also ἀρήν, ἀρείος, ἀρεός; κύων, κύανος, κυνός. To these may be joined

τὸ τεῖχος, a wall.

Sing.	Dual.	Plur.
N. τεῖχος,		N. τεῖχ-ια, α,
G. τεῖχ-ιος, ους,	N. A. V. τεῖχ-ιι, η,	G. τεῖχ-ίων, ὧν,
D. τεῖχ-ῦ, ιι,		D. τεῖχ-ισι,
A. τεῖχος,	G. D. τεῖχ-ίοιι, ὧν.	A. τεῖχ-ια, η,
V. τεῖχος.		V. τεῖχ-ια, η.

6. Neuters in *ας* pure and *ρας* are both syncopated and contracted in *every* case, except the N. A. and V. Sing. and the D. Pl. thus,

τὸ κέρας, a horn.

Sing.

N. κέρ-ας,				
G. κέρ-ατος	by syncope	κέρ-ας	by crasis	κέρ-ας,
D. κέρ-αντι	-	κέρ-αῦ	-	κέρ-ας,
A. κέρ-ας,				
V. κέρ-ας.				

Dual.

N. A. V. κέρ-ατε	-	κέρ-αο	-	κέρ-α,
G. D. κερ-άτοιι	-	κερ-άοιι	-	κερ-ῶν.

Plur.

N. κίρ-ατα	-	κέρ-αα	-	κίρ-α,
G. κερ-άτων	-	κερ-άων	-	κερ-ῶν,
D. κίρ-ασι,				
A. κέρ-ατα	-	κέρ-αα	-	κίρ-α,
V. κίρ-ατα	-	κέρ-αα	-	κίρ-α.

7. Some nouns are contracted in *every* case: thus, ἔαρ, ἦρ, the spring, ἔαρος, ἦρος, &c. λαῖας, λαῖς, a stone, λάaios, λαῖος, &c.

πατήρ, μήτηρ, and γαστήρ: but they are not syncopated in the A. Sing. in the G. or A. Pl. to avoid the similarity with πάτρα, μήτρα, and γάστρα, of the first Declension.

IRREGULAR NOUNS.

Some nouns have different genders in the singular and in the plural.¹

Some have different declensions.²

1 Masculine in the Sing. and neuter in the Pl. δίφρ-ος, -α; ἱριτμ-ός, -α; ζυγ-ός, -ά; μηρ-ος, -ά; μοχλ-ός, α; ἰῶτ-ος, -ά; ῥύπ-ος, -α; σιτ-ος, -α; σταθμ-ός, -ά; τέρταρ-ος, -α; τράχλη-ος, -α. This neuter comes from the obsolete Sing. in ον.

Masculine in the Sing. masculine and neuter in the Plural, δεῖσμ-ός, οί and -ά; κύκλ-ος, -οι and -α; λύχιν-ος, -οι and -α.

Feminine in the Singular, feminine and neuter in the Plural, χίλευθ-ος, -οι and -α.

2 Some have different terminations in the Nom. as, Μωσῆς and Μωσεύς; υἱς, υἱεύς and υἱός; μάκαρ, μάκαρς and μακάριος; δάκρυ, δάκρυον; πλάνης, πλάνη; στίφανος, στίφάνη; στρατός, στρατία; πλαστόν, πλαστής; σπάνις, σπανία; δένδρος, δένδρον; ἄθλον, ἄθλιον; θῖς, θῖν; δόρυ, δόρας; γόνυ and γόνα, &c. So we find μῆλα and μέλατα, προβάτοις and πρόβασι, γερόντοις and γέρουσι, &c. Thus in Latin *thematís* for *thematibus*, &c.

Some admit different inflections from the same Nominative, as, τέλγ-ις, -ιος and -ιδος; θῖμ-ις, -ιδος and -ιστος; Θάλ-ης, -ου and -ητος; Ἄρ-ης, -ου, -ιος and -ητος; the compounds of πούς make in the Gen. ποῦ and πόδος, &c.

Some nouns are declined from obsolete Nominatives, as, γυνή γυναικός, from γυναιξ; γάλα γάλακτος, from γάλαξ; ἦπαρ, ἥπα-τος; φρέαρ, φρέατος; ὕδωρ, ὕδατος. &c.

Ἰησοῦς makes Ἰησοῦν in the A. and Ἰησοῦ in the other cases.

Διοῦς makes Διονῦν in the A. and Διονῶ in the other cases. The name of Jupiter is thus varied:

Ζεὺς, G. —, D. —, A. Ζεῦν, V. Ζεῦ.

or Δεὺς, or Βδεὺς,

Ζῆν,	Ζηνός,	Ζηνός,	Ζῆνα.
Δεῶ,	Διδός,	Διδός,	Δεῶ.

Some are undeclined.¹

Some have *one* case only.²

Some have but *two* cases.³

Others have only *three* cases.⁴

Some have no singular,⁵ others no plural.⁶

1 Aptots : δῶ for δῶμα ; κᾶρα ; the names of the letters ; foreign names not susceptible of Greek inflexions, as, Ἀβραάμ.

2 Monoptots : in the Sing. N. δῶς. V. ὦ τάν..

In the Pl. N. κατακλῶθεις. G. ἰάων. V. ὦ πόποι.

3 Diptots : ἄμφω, ἀμφῶν ; φθόεις, φθόεις ; λῆς, λῆν.

4 Triptots : G. ἀλλήλων, D. ἀλλήλ-οις, αις, οἰς, A. ἀλλήλ-ους, ας, α. These have only the N. A. and V. βρίτας, δέμας, λάπας, σείλας, ἕδος, ὄναρ, ὄφιλος.

5 The names of festivals ; some names of cities, &c.

6 Ἄλς, γῆ, ἔλαιον, πῦρ, and many others known by the sense.

Patronymics.

From the Father's name the Greeks form an appella-
tive for the descendants, generally according to the fol-
lowing rules :

1. To form the names of *Men*, the termination of the G. of the Father's name is changed into ιδης, as Κρόνου Κρονίδης, Ἀτρείας, Ἀτρείδης. From names of the First Declension, or which have ι in the penult. the change is into αδης, as Βορέου, Βορεάδης, Ἥλιου, Ἠλιάδης. If the penult. is long, the change is into ιαδης, as, Τελαμῶνος, Τελαμωνιάδης.

The Ionic form is ων, the Æolic διος, as, Κρονίων, Κρονίδιος.

2. To form the names of *Women*, the termination is

ADJECTIVES.

Adjectives are declined like substantives.

Declensions of adjectives are *three* :

The first of *three* terminations ;

The second of *two* ;

The third of *one*.

1. Adjectives of *three* terminations end in

M.	F.	N.
ος,	α,	ον ; ¹
ου,	η,	ον ; ²
ας,	ασα,	αν ;
ας,	αινα,	αν ;
εις,	εισα,	εν ;
εις,	εσσα,	εν ; ³
ην,	εινα,	εν ;

changed into ας, ου, ινη and ους, as, Πριάμου Πριπμής, Ἀκρισίου Ἀκρισιώνη.

A vowel is sometimes added, as, Πηλείδης for Πηλείδης ; or dropt, as, Νηρίνη for Νερείνη.

1 Εος, εα, εον is contracted into οὔς, ᾶ, οὔν, as, ἀργύρ-εος, ἱα, εον into ἀργύρ-ους, ᾶ, οὔν.

2 Οος, οη, οον, and εος, εη, εον, are contracted into οὔς, η, οὔν ; as, ἀπλ-όος, όη όον into ἀπλ-οὔς, ή, οὔν ; χρύσ-εος, έη, εον into χρυσ-οὔς, ή, οὔν.

3 Μελιτό-εις, εσσα, εν is contracted into μελιτ-οὔς, οὔσσα, οὔν ; τιμή-εις, εσσα, εν, into τιμ-ῆς, ῆσσα, ῆν.

ους,	ουσα,	ον ;
ουθ,	ουσσα,	ον ;
υς,	υια,	υ ;
υς,	υσα,	ον ;
ων,	ουσα,	ον ;
ων,	ωσα,	ων ;
ων,	ουσα,	ουον ;
ως,	ωσα,	ως ;
ως,	υια,	ως.

Adjectives in *ος* pure and *ρος* make the feminine in *α* ; other adjectives in *ος* make it in *η* :¹ thus,

μακρὸς, long.

Sing.	Dual.	Plur.
N. μακρ-ὸς, ὁ, ὄν,	N.A.V. μακρ-ὸν, ὃν, ὄν, G.D. μακρ-οῖν, αῖν, οῖν.	N. μακρ-οὶ, αὶ, ὅν,
G. μακρ-οῦ, ᾧς, οῦ,		G. μακρ-ῶν,
D. μακρ-ῶ, ᾧ, ῶ,		D. μακρ-οῖς, αῖς, οῖς,
A. μακρ-όν, ἄν, ὄν,		A. μακρ-οὺς, ἄς, ὅν,
V. μακρ-έ, ἔ, ὄν.		V. μακρ-οί, αἱ, ὄν.

καλὸς, beautiful.

Sing.	} In the Dual and Plural like μακρὸς.
N. καλ-ὸς, ὁ, ὄν,	
G. καλ-οῦ, ᾧς, οῦ,	
D. καλ-ῶ, ᾧ, ῶ,	
A. καλ-όν, ἄν, ὄν,	
V. καλ-έ, ἔ, ὄν.	

¹ Adjectives in *τος* and *σος*, not preceded by *ρ*, make the Fem. in *η*.

The Middle and New Attics use the termination *ος*

Four adjectives, ἄλλος, τηλικούτος, τοιοῦτος, τοσοῦτος; and four pronouns, ὅς relative, αὐτός, and its compounds, οὗτος, ἐκεῖνος, make the neuter in ο¹

πᾶς, all.

Singular.

N.	πᾶς, πᾶσα, πᾶν,
G.	παντός, πάσης, παντός,
D.	παντί. πάσῃ, παντί,
A.	πάντα, πᾶσαν, πᾶν,
V.	πᾶς, πᾶσα, πᾶν.

Dual.

N. A. V.	πάντε, πᾶσα, πάντε,
G. D.	πάντοι, πᾶσαι, πάντοι.

Plural.

N.	πάντες, πᾶσαι, πάντα,
G.	πάντων, πασῶν, πάντων,
D.	πᾶσι, πάσαις, πᾶσι,
A.	πάντας, πάσας, πάντα,
V.	πάντες, πᾶσαι, πάντα.

μέλας, black.

Sing.

N.	μέλ-ας, αῖνα, αν,
----	-------------------

G.	μέλ-ανος, αῖνης, αῖνος,
D.	μέλ-ανι, αῖνῃ. αῖνι,
A.	μέλ-αινα, αῖναν, αν,
V.	μέλ-αν, αῖνα, αν.

Dual.

N. A. V.	μέλ-ανι. αῖνα. ανε,
G. D.	μελ-άνοιν, αῖναιν, άνοιτ.

Plur.

N.	μέλ-ανες, αῖναι, ανα,
G.	μελ-άνων, αῖνῶν, άνων,
D.	μέλ-ασι, αῖναις, ασι,
A.	μέλ-ανας, αῖναν, ανα,
V.	μέλ-αιες, αῖναι, ανα.

τυπείς, having been struck.

Sing.

N.	τυπ-ίς. εἶσα, ἐν,
G.	τυπ-ίντος, εἰσῆς, έντος,
D.	τυπ-ίντι, εἰσῇ, έντι,
A.	τυπ-έντα, εἰσαν, ἐν,
V.	τυπ-εῖς, εἶσα, έν.

for masc. and fem. particularly in compounds and derivatives. Thus *quis* is used by Plautus for masc. and fem.

1 Τοιοῦτον, τοσοῦτον and τάντ'ον, neuters, are sometimes found.

Dual.

N. A. V. τυπ-έντε, είσα, έντε,
G.D. τυπ-έντοιγ, είσαιγ, έντοιγ.

Plur.

N. τυπ-έντες, είσαι, έντα,
G. τυπ-έντων, είσῶγ, έντων,
D. τυπ-έισι, είσαις, είσι,
A. τυπ-έντας, είσας, έντα,
V. τυπ-έντες, είσαι, έντα.

χαρίεις, comely.

Sing.

N. χαρί-εις, είσα, εν,
G. χαρί-έντος, έσσης, έντος,
D. χαρί-έντι, έσση, έντι,
A. χαρί-έντα, έσσαι, εν,
V. χαρί-ει, or -εν, έσσα, εν.

Dual.

N.A.V. χαρί-έντε, έσσα, έντε,
G.D. χαρί-έντοιγ, έσαιγ, έντοιγ.

Plur.

N. χαρί-έντες, έσαι, έντα,
G. χαρί-έντων, έσῶγ, έντων,
D. χαρί-είσι, έσαις, είσι,
A. χαρί-έντας, έσας, έντα,
V. χαρί-έντες, έσαι, έντα.

τέγην, tender.

Sing.

N. τέρ-ην, είνα, εν,
G. τέρ-ένος, είνης, ένος,
D. τέρ-ένι, είη, ενι,
A. τέρ-ένα, είναγ, εν,
V. τέρ-εν, είνα, εν.

Dual.

N. A. V. τέρ-έντε, είνα, έντε,
G. D. τέρ-έντοιγ, είναγ, έντοιγ.

Plur.

N. τέρ-έντες, είναι, ένα,
G. τέρ-ένων, είνῶγ, ένων,
D. τέρ-έσι, είναις, έσι,
A. τέρ-έντας, είνας, ένα,
V. τέρ-έντες, είναι, ένα.

δοῦς, having given.

Sing.

N. δοῦς, δοῦσα, δόν,
G. δόντος, δούσης, δόντος,
D. δόντι, δούση, δόντι,
A. δόντα, δοῦσαι, δόν,
V. δοῦς, δοῦσα, δόν.

Dual.

N. A. V. δόντε, δούτα, δόντε,
G. D. δόντοιγ, δούσαιγ, δόντοιγ.

	Plur.	
N.	δόντες, δοῦσαι, δόντα,	
G.	δόντων, δουσῶν, δόντων.	
D.	δοῦσι, δούσαις, δοῦσι,	
A.	δόντας, δούτας, δόντα,	
V.	δόντες, δοῦσαι, δόντα.	

πλακοῦς, a cake.

	Sing.	
N.	πλακ-οῦς, οὔσσα, οὔν,	
G.	πλακ-οῦντος, οὔτσης, οῦντος.	
D.	πλακ-οῦντι, οὔσση, οῦντι,	
A.	πλακ-οῦντα, οὔσσαν, οὔν,	
V.	πλακ-οῦν or οὔ, οὔτσα, οὔν.	

	Dual.	
N. A. V.	πλακ-οῦντε, οὔσσα,	
	οῦντε,	
G. A.	πλακ-οῦντοιν, οὔσσαιν,	
	οῦντοιν.	

	Plur.	
N.	πλακ-οῦντες, οὔτσαι, οὔντα.	
G.	πλακ-οῦντων, οὔσσων, οὔν- των.	
D.	πλακ-οῦσι, οὔσαις, οὔτι,	
A.	πλακ-οῦντας, οὔστας, οὔντα.	
V.	πλακ-οῦντες, οὔτσαι, οὔντα.	

ὀξύς, sharp.

	Sing.	
N.	ὀξ-ὺς, ¹ ὀῖα, ὕ,	
G.	ὀξ-ίος, ὀῖας, ἰός,	
D.	ὀξ-εί, εἶ, εἶα, εἶ, εἶ,	
A.	ὀξ-ύν, ² ὀῖαν, ὕ,	
V.	ὀξ-ὺ, ὀῖα, ὕ.	

	Dual.	
N. A. V.	ὀξ-εί, ὀῖα, ἰε,	
G. D.	ὀξ-ίαιν, ὀῖαιν, ἰοιν.	

	Plur.	
N.	ὀξ-έες, εἶς, ὀῖαι, ἰα,	
G.	ὀξ-έων, ὀῖων, ἰων,	
D.	ὀξ-έσι, ὀῖαις, ἰσι,	
A.	ὀξ-έας, εἶς, ὀῖας, ἰα,	
V.	ὀξ-έες, εἶς, ὀῖαι, ἰα.	

ζευγνύς, joining.

	Sing.	
N.	ζευγν-ὺς, ζῦσα, ζύν,	
G.	ζευγν-ύτος, ζύτης, ζύντος,	
D.	ζευγν-ύντι, ζύτη, ζύντι,	
A.	ζευγν-ύντα, ζύσαν, ζύν,	
V.	ζευγν-ὺς, ζῦσα, ζύν.	

1 The masc. form of Adjectives of this termination is applied to fem. nouns, as, ἡδὺς αὐτμῶ. Hom.

2 These adjectives sometimes form the acc. sing. in εα, as, εὐρέα πόinton. Hom.

Dual.

N.A.V. ζευγν-όντε, ὄσα, ὄντε,

G.D. ζευγν-όντοιν, ὄσαιιν, ὄντοιν.

Plur.

N. ζευγν-όντες, ὄσαι, ὄντα,

G. ζευγν-όντων, ὄσων, ὄντων,

D. ζευγν-ούσι, ὄσαις, ὄσι,

A. ζευγν-όντας, ὄσας, ὄντα,

V. ζευγν-όντες, ὄσαι, ὄντα.

ἐκὼν, *willing*.

Sing.

N. ἐκ-ὼν, ὤσα, ὄν,

G. ἐκ-όντος, ὀύσης, ὄντος,

D. ἐκ-όντι, ὀύσῃ, ὄντι,

A. ἐκ-όντα, ὤσαν, ὄν,

V. ἐκ-ὼν, ὤσα, ὄν.

Dual.

N. A. V. ἐκ-όντε, ὀύσα, ὄντε,

G. D. ἐκ-όντοιν, ὀύσαιιν, ὄντοιν.

Plur.

N. ἐκ-όντες, ὤσαι, ὄντα,

G. ἐκ-όντων, ὀύσων, ὄντων,

D. ἐκ-όνσι, ὀύσαις, ὤσι,

A. ἐκ-όντας, ὀύσας, ὄντα,

V. ἐκ-όντες, ὤσαι, ὄντα.

τυπῶν, *about striking*.

Sing.

N. τυπ-ῶν, ὤσα, ὤν,

G. τυπ-ῶντος, ὀύσης, ὤντος,

D. τυπ-ῶντι, ὀύσῃ, ὤντι,

A. τυπ-ῶντα, ὤσαν, ὤν,

V. τυπ-ῶν, ὤσα, ὤν.

Dual.

N.A.V. τυπ-ῶντε, ὀύσα, ὤντε,

G. D. τυπ-ῶντοιν, ὀύσαιιν, ὤντοιν.

Plur.

N. τυπ-ῶντες, ὤσαι, ὤντα,

G. τυπ-ῶντων, ὀύσων, ὤντων,

D. τυπ-ῶσι, ὀύσαις, ὤσι,

A. τυπ-ῶντας, ὀύσας, ὤντα,

V. τυπ-ῶντες, ὤσαι, ὤντα.

τιμῶν, *honouring*.

Sing.

N. τιμ-ῶν, ὤσα, ὤν,

G. τιμ-ῶντος, ὀύσης, ὤντος,

D. τιμ-ῶντι, ὀύσῃ, ὤντι,

A. τιμ-ῶντα, ὤσαν, ὤν,

V. τιμ-ῶν, ὤσα, ὤν.

Dual.

N.A.V. τιμ-ῶντε, ὀύσα, ὤντε,

G.D. τιμ-ῶντοιν, ὀύσαιιν, ὤντοιν.

Plur.

N. τιμ-ῶντες, ὤσαι, ὤντα,

G. τιμ-ῶντων, ὀύσων, ὤντων,

D. τιμ-ῶσι, ὀύσαις, ὤσι,

A. τιμ-ῶντας, ὀύσας, ὤντα,

V. τιμ-ῶντες, ὤσαι, ὤντα.

Neuters in *υ* make the N. A. and V. Pl. in *εα, η*.

τὸ ἄστυ, a city.

Sing.	Dual.	Plur.
N. ἄσ-υ,		N. ἄσ-εα, η,
G. ἄσ-εος,	N. A. V. ἄσ-εε, η,	G. ἄσ-έων,
D. ἄσ-εῦ, ει,		D. ἄσ-εσι,
A. ἄσ-υ,	G. D. ἄσ-έοιτ.	A. ἄσ-εα, η.
V. ας-υ.		V. ἄσ-εα, η.

5. Nouns in *ης, ες, and ος* are contracted in *every* case, except the N. and V. Sing. and the D. Pl. thus,

ἡ τριήρης, a galley with three banks of oars.

Sing.	Dual.	Plur.
N. τριήρ-ης,		N. τριήρ-εες, εις,
G. τριήρ-εος, ους,	N. A. G. τριήρ-εε, η,	G. τριήρ-έων, ᾶν,
D. τριήρ-εῦ, ει,		D. τριήρ-εσι,
A. τριήρ-εα, η,	G. D. τριήρ-έοιτ-ᾶν.	A. τριήρ-εας, εις,
V. τριήρ-εε.		V. τριήρ-εες, εις.

Neuters in *ες* and *ος* make the N. A. and V. Pl. in *εα, ῆ*.¹

¹ Proper names in *κλής* are doubly contracted: thus, Ἡρακλ-έης, ῆς, G. Ἡρακλ-έος, έους, -εος, εῶς, &c.

Nouns and adjectives in *ης* pure contract the A. into *ᾶ* as well as into *ῆ*: thus, εὐφρ^ης, A. εὐφρ^ῆα, εὐφρ^ῆῃ and εὐφρ^ᾶ.

Ἄνρ, Δημήτρρ, and Θουάτρρ are syncopated in all cases, except the N. and V. Sing. and the D. Pl. So also ἀρῆν, ἀρῆιος, ἀρῆος; κύων, κύανος, κονός. To these may be joined

τὸ τεῖχος, a wall.

Sing.	Dual.	Plur.
N. τεῖχος,		N. τεῖχ-ια, η,
G. τεῖχ-ους, ους,	N. A. V. τεῖχ-ει, η,	G. τεῖχ-ίων, ῶν,
D. τεῖχ-εῦ, ει,		D. τεῖχ-εσι,
A. τεῖχος,	G. D. τεῖχ-ίοις, οἰς.	A. τεῖχ-ια, η,
V. τεῖχος.		V. τεῖχ-ια, η.

6. Neuters in *ας* pure and *ρας* are both syncopated and contracted in *every* case, except the N. A. and V. Sing. and the D. Pl. thus,

τὸ κέρας, a horn.

Sing.

N. κέρας,				
G. κέρ-ατος	by syncope	κέρ-ας	by crasis	κέρ-ας,
D. κέρ-ατι	-	κέρ-αῖ	-	κέρ-α,
A. κέρας,				
V. κέρας.				

Dual.

N. A. V. κέρ-ατι	-	κέρ-ας	-	κέρ-ας,
G. D. κερ-άτοις	-	κερ-άοις	-	κερ-ῶν.

Plur.

N. κέρ-ατα	-	κέρ-αα	-	κέρ-α,
G. κερ-άτων	-	κερ-άων	-	κερ-ῶν,
D. κέρ-ασι,				
A. κέρ-ατα	-	κέρ-αα	-	κέρ-α,
V. κέρ-ατα	-	κέρ-αα	-	κέρ-α.

7. Some nouns are contracted in *every* case : thus, ἔαρ, ἦρ, the spring, ἔαρος, ἦρος, &c. λαῶας, λαῶς, a stone, λάαος, λαῶς, &c.

πατὴρ, μήτηρ, and γαστήρ : but they are not syncopated in the A. Sing. in the G. or A. Pl. to avoid the similarity with πάτρα, μήτρα, and γάστρα, of the first Declension.

εὐχαρις, acceptable.

Sing.	Dual.	Plur.
N. εὐχαρις, ι,		N. εὐχάρ-ιτες, ιτα,
G. εὐχάρ-ιτος,	N. A. V. εὐχάρ-ιτε,	G. εὐχαρ-ίτων,
D. εὐχάρ-ιτι,		D. εὐχάρ-ισι,
A. εὐχάρ-ιτα, ιν, ι,	G. D. εὐχαρ-ίτοιιν.	A. εὐχάρ-ιτας, ιτα,
V. εὐχαρ-ι.		V. εὐχάρ-ιτες, ιτα.

δίπους, two footed.

Sing.	Dual.	Plur.
N. δίπ-ους, ουν,		N. δίπ-όδες, οδα,
G. δίπ-οδος,	N. A. V. δίποδε,	G. δίπ-όδων,
D. δίπ-οδι,		D. δίπ-οσι,
A. δίπ-οδα, ουν, ουν,	G. D. διπόδ-οιν.	A. δίπ-οδας, οδα,
V. δίπ-ους, ου, ουν.		V. δίπ-οδες, οδα.

ἄδακρυς, tearless.

Sing.	Dual.	Plur.
N. ἄδακρ-υς, υ,		N. ἀδάκρ-υες, υς, υα,
G. ἀδάκρ-υος,	N. A. V. ἀδάκρ-υς,	G. ἀδακρ-ύων,
D. ἀδάκρ-υι,		D. ἀδάκρ-υσι,
A. ἀδάκρ-υν, υ,	G. D. ἀδακρ-ύοιν.	A. ἀδάκρ-υας, υς, υα,
V. ἀδακρ-υ.		V. ἀδάκρ-υες, υς, υα.

σώφρων, sober.

Sing.	Dual.	Plur.
N. σῶφρ-ων, ον,		N. σῶφρ-ονες, ονα,
G. σῶφρ-ονος,	N. A. V. σῶφρ-ονε,	G. σωφρ-όνων,
D. σῶφρ-ονι,		D. σῶφρ-οσι,
A. σῶφρ-ονα, ον,	G. D. σωφρ-όνοιν.	A. σωφρ-ονας, ονα,
V. σῶφρ-ον,		V. σῶφρ-ονες, ονα. ¹

1 In the same manner are declined Comparatives ;

μεγαλήτωρ, magnanimous.

Sing.	Dual.	Plur.
N. μεγαλήτ-ωρ, ορ,		N. μεγαλήτ-ορες, ορα,
G. μεγαλήτ-ορες,	N. A. V. μεγ-αλήτ-ορι,	G. μεγαλήτ-όρων,
D. μεγαλήτ-ορι,		D. μεγαλήτ-ορσι,
A. μεγαλήτ-ορα, ορ,	G. D. μεγαλήτ-όροιιν.	A. μεγαλήτ-ορας, ορα.
V. μεγαλήτ-ορ.		V. μεγαλήτ-ορες, ορα.

εὐγεως, fertile.

Sing.	Dual.	Plur.
N. εὐγε-ως, ωι,		N. εὐγε-φ, ω,
G. εὐγε-ω,	N. A. V. εὐγε-ω,	G. εὐγε-ων,
D. εὐγε-ω,		D. εὐγε-φς,
A. εὐγε-ων,	G. D. εὐγε-φν.	A. εὐγε-ως, ω,
V. εὐγε-ως, ωι.		V. εὐγε-φ, ω.

Adjectives of one termination are,—the Cardinal Numbers from *πεντὲ* to *ἑκατὸν*, both inclusive. Some are Masc. and Fem. only :¹ such are, 1. those formed with a noun unaltered in the last syllable, as *εὖρι*; *μακρὰύχην*, *μακρόχειρ*. 2. derived from *πατήρ* and *μήτηρ*, as *ἀπάτωρ*, *ὁμομήτωρ*. 3. in *ης*, *ητος* and *ως*, *ωτος*, as, *ἄδμης*, *ἡμιθνής*,

but they syncopate and contract the A. Sing. and the N. A. V. Plur. thus,

S. A.	μείζ-ονα,	οα,	ω.
Pl. N. V.	μείζ-ονες,	οες,	ους—ονα, οα, ω ;
A.	μείζ-ονας,	οας,	ους—ονα, οα, ω.

¹ The Neuter is expressed by another adjective ; thus, for the neuter of *ἄρπαξ*, *ἄρπακτικόν* is used.

ἀγνώς. 4. ending in ζ and ψ, as, ἄρπαξ, μώνυξ, αἰγίλιψ. 5. in ας, αρος and ις, ιδος, as. φυγάς, ἀναλκις.

IRREGULAR ADJECTIVES.

Μέγας and πολὺς have only the Nom. Acc. and Voc. Masc. and Neuter of the Singular, and borrow the other cases from μεγάλ-ος, η, ον, and πολλ-ὸς, ἡ, όν; thus,

Μέγας, *great.*

πολὺς, *much.*

Sing.

N. ΜΕΓΑΣ, μεγάλη, ΜΕΓΑ,
G. μεγάλ-ου, ος, ου,
D. μεγάλ-ου, η, ου,
A. ΜΕΓΑΝ, μεγάλην, ΜΕΓΑ,
V. ΜΕΓΑ, μεγάλη, ΜΕΓΑ.

Sing.

N. ΠΟΛΥΣ, πολλὰ, ΠΟΛΥ,¹
G. πολλ-οῦ, ἡς, οῦ,
D. πολλῷ, ῆς, ῷ,
A. ΠΟΛΥΝ, πολλήν, ΠΟΛΥ,
V. ΠΟΛΥ, πολλή, ΠΟΛΥ.

Dual.

N. A. V. μεγάλ-ω, α, ω,
G. D. μεγάλ-οιν, αιν, οιν.

Dual.

N. A. V. πολλῷ, ᾧ, ᾧ,
G. D. πολλ-οῖν, αῖν, οῖν.

Plur.

N. μεγάλ-οι, αι, α,
G. μεγάλ-ων, ων, ων,
D. μεγάλ-οις, αις, οἰς,
A. μεγάλ-ους, ας, α,
V. μεγάλ-οι, αι, α.

Plur.

N. πολλ-οι, αι, αι,
G. πολλ-ῶν, ῶν, ῶν,
D. πολλ-οῖς, αῖς, οἰς,
A. πολλ-οὺς, ας, α,
V. πολλ-οι, αι, α.²

1 The Poets decline the Masc. of πολὺς like ὄξύς.

2 To these may be added μάκαρ, μάκαιρα.

COMPARISON.

The Comparative is formed by the addition of *τερος*, the Superlative by the addition of *τατος*, to the Nominative ; as, *μακάρ, μακάρ-τερος, μακάρ-τατος*.

Adjectives in *ος* drop *ς* ; as, *μακρ-ός, ότερος, ότατος*. If the penultima is short, *ο* is changed into *ω* ; as, *σοφός, άτερος, άτατος*.¹

Adjectives in *εις* drop *ς* ; as, *χαρί-εις, έστερος, έστατος*.

Adjectives in *ας, ης, and υς* add *τερος* and *τατος* to the neuter ; as, *μέλας, μελάν-τερος, τατος* : Adjectives in *ων* to the Nom. Plur. Masc. as, *σώφρων, σωφρονέσ-τερος, τατος*.

IRREGULAR COMPARISON.

In *ίων, ιστος*.

Base, αίσχρòς, αίσχρίων, αἴσχιστος.

1 Otherwise *four* short syllables would come together. To avoid *three*, Homer sometimes lengthens a short one.

2 Πίπων forms *πιπαίτερος* ; *πίων, πióτερος* ; *μίσος, μεσαί-τερος, μεσαίτατος*.

3 Βαθύς, βραδύς, βραχύς, γλυκύς, ἥδύς, παχύς, ταχύς, &c. make *ίων, ιστος*, as well as *τερος, τατος*. Πρίστους and ἄκους sometimes form the superl. *πρίστιστος, ἄκιστος*. Some of those also change the last syllable into *σσαν*, as, *βαθύς, βάσσαν* ; *γλυκύς, γλύσσαν* ; *ταχύς, θάσσαν*, &c.

<i>Hostile,</i>	ἐχθρὸς,	ἐχθρίων,	ἐχθιστος.
<i>Fair,</i>	καλὸς,	καλλίων,	κάλλιστος.
<i>Glorious,</i>	κύδιος,	κυδίων,	κύδιστος.
<i>Easy,</i>	ῥάδιος,	ῥάων,	ῥᾶστος.
<i>Delightful,</i>	τερπνός,	τερπνίων,	τέρπνιστος.
<i>Friendly,</i>	φίλος,	φιλίων,	φίλιστος. ¹

In ἰστέρος, ἰστατος.

<i>Loquacious,</i>	λάλος,	λαλίστερος.	λαλίστατος.
<i>Few,</i>	ὀλίγος,	ὀλιγίστερος,	ὀλιγίστατος.
<i>Ravenous,</i>	ἄρπαξ,	ἄρπαγίστερος.	
<i>Stupid,</i>	βλάξ,	βλακίστατος.	
<i>Lying,</i>	ψευδής,	ψευδίστατος,	δς. ²

1 These are formed from the substantives ἐχθρος, κάλλος, &c. φίλος makes also φίλτερος. τatos.

2 Some are formed by the Attics in αἰτέρος, αἰτατός; some by the Attics and Ionics in ἰστέρος, ἰστατός.

Good, ἀγαθός,	ἀμείνων, ¹	
	ἀρείων,	ἄριστος. ²
	βελτίων,	} βέλτιστος. ³
	βέλτερος,	
	κρείσσων,	} κράτιστος. ⁴
	κρείττων,	
	κάρρων,	} λώϊστος, ⁵
	λωίων,	
	λῶων,	λῶστος.
	φίρτερος,	φίρτατος,
		φίριστος,
		φίρτιστος. ⁶

1 From ἀμείνως, amēnus. Ἀγαθῶτατος is rarely found. Thus, Varro has used *bonissimus* and *malissimus*.

2 From ἄρης, valiant as *Mars*, or from ἄρ, *eminent*.

3 From βούλομαι, to wish; as *optimus* from *opto*.

4 From κρᾶτος, brave.

5 From λῶ for θέλω, to wish.

6 From φέρω, to bear.

In the application of these different words to ἀγαθός, that adjective must be understood to signify not only *good*, but *strong* and *brave*; qualities, which were thought the most *desirable* in the early ages of civilization. Thus, among the Romans *courage* was thought the first and most *manly* virtue, hence called *Virtus*, from *Vir*.

<i>Bad, κακός,</i>	{	κακώτερος,	}	κάκιστος.
		κακίων,		
	{	χείρων,	}	χείριστος. ¹
		χερείων,		
<i>Long, μακρός,</i>	{	μακρότερος,		μακρότατος,
		μάσσων,		μήκιστος. ²
<i>Great, μέγας,</i>		μείζων,		μέγιστος.
<i>Small, μικρός,</i>	{	μικρότερος,		
		μειότερος,		
		μείων,		μειῖστος,
		ἐλάσσων,		ἐλάχιστος, ³
		ἥσσων,		ἥκιστος. ⁴
<i>Many, πολὺς,</i>	{	πλέων,	}	πλεῖστος.
		πλείων, ⁵		

1 From χερὰς, filth.

2 From μῆκος, length.

3 From ἐλαχὺς, small.

4 From ἥσσω, to sit low ; or from ἥκα, lowly.

5 From πλεός, full.

6 Sometimes a double comparison is found ; as, from χείρων, worse, is formed χειρότερος : thus, in Shakspeare, *worser*. From μείων, less, μειότερος, lesser ; from ἀρείων, more valiant, ἀρειότερος ; from καλλίων, fairer, καλλιώτερος ; from λωίων, more desirable, λωϊότερος ; from πρότερος, former ; προτεραίτερος, &c. From ἐλάχιστος is formed ἐλαχιστότερος, from ἴσχατος, ἰσχατώτατος ; from κύνιστος, κυνίστατος ; from πρῶτος, first, πρώτιστος. Thus in the Psalms, *Most Highest*, to express the superlative excellence of the Supreme Being.

Comparisons are also made from nouns :

ἄλγος, ἀλγίω, ἄλγιστος.	πλειόνετης, πλειονεκτίστατος.
βασιλεὺς, τερος, τatos.	πλέκτ-ης, ἴστατος.
ἱταῖρος, ἱταϊρότατος.	πότ-ης, ἴστατος.
Θις, Θιώτερος.	ῥιγ-ος, ἴω, ἴστος.
κίρδ-ος, ἴω, ἴστος.	ὕδριστῆς, ὕδριστότερος.
κλείπτ-ης, ἴστατος.	φάρ, φαρρότατος.

Thus, in Latin, *oculissimus*.

From a pronoun :

αὐτός, *ipse*, αὐτότατος, *ipsissimus*.

From adverbs :

ἄνω, ἀνώ-τερος, τatos.	κάτω, κατώ-τερος, τatos.
ἄφαρ, ἀφαρ-τερος.	πόρῳ, πορῳά-τερος, τatos.
ἔσω, ἔτώ-τερος, τatos.	πρῶτω, πρωτω-τερος, τatos.
ἔξω, ἐξώ-τερος, τatos.	πρῶτῳ, πρωτί-τερος, τatos.
ἔγγυς, { ἔγγύ-τερος, τatos.	οπίσω, ὀπισώ-τερος, τatos.
{ ἔγγ-ῳ, ἴστος.	ὕψι, ὕψιστος.

From prepositions :

πρὸ, πρό-τερος. τatos, by syncope and contraction *πρῶτος*.

ὑπὲρ, ὑπέρ-τερος, τatos, by syncope *ὑπατος*.

The relation existing between certain adjectives of frequent occurrence in all the European dialects, in a similar irregularity of comparison, is remarkable. The following list, confined to one adjective, will prove that there is a strong analogy among them.

Latin, *bonus, melior, optimus*.

Welsh, *da, gwell, gorau*.

Armoric, *mat, guel*.

Irish, *maith, niossfearr*.

Russian, *xorote, lytchio*.

German, *gut, besser, beste*.

English, *good, better, best*.

The two last seem of the same origin as ἀγαθός, shortened into ἄγαθ', βέλτερος, βέλτιστος. Similar to this comparative is the Persian *behter*. The French, Italian, Portuguese, and Spanish are not mentioned, as they are derived from the Latin.

NUMERALS.

One. Sing.		Two. Dual.	Two. Plur.
N. εἷς, μία, ἓν,		N. A. δύο ² or δύο,	G. δυῶν,
G. ἑνός, μιᾶς, ἑνός,		G. D. δυοῖν or δυεῖν. ³	D. δυοί.
D. ἑνὶ, μιᾷ, ἐνὶ,			
A. ἑνα, μίαν, ἓν. ¹			
Three. Plur.		Four. Plur.	
N. τρεῖς, τρία,		N. τέσσαρες, α,	
G. τριῶν,		G. τισσάρων,	
D. τρισί,		D. τισσαρσι,	
A. τρεῖς, τρία.		A. τισσαρες, α. ⁴	

1 Thus, οὐδεὶς, οὐδεμία, οὐδὲν ; and μηδεὶς, μηδεμία, μηδὲν. Aristotle uses οὐθεὶς ; Homer, οὐτίς. Οὐδὲ εἷς, μηδὲ ἓν are used emphatically. From εἷς is formed ἕτερος. α, ον ; and from οὐδεὶς and μηδεὶς, οὐδέτερος and μηδέτερος.

2 Δύο is always used by the Attics ; it is an aptot in Homer and Herodotus. Δμφω is sometimes used in the same manner.

3 Δυεῖν is generally used as Gen. δυοῖν as Dat. From δύο is formed δεύτερος and δεύτετος.

4 The numbers, according to their notation by the Greek alphabet, are as follow :

εἷς, I, α, 1.
 δύο, II, β', 2.
 τρεῖς, III, γ', 3.
 τέσσαρες, IIII, δ', 4.
 πέντε, V, ε, 5.
 ἕξ, VI, ς', 6.
 ἑπτα, VII, ζ', 7.
 ὀκτώ, VIII, η, 8.
 ἑννία, IIIII, θ', 9.
 δέκα, Δ, ι, 10.
 ἑνδεκα, ΔI, ια, 11.

δωδέκα, ΔII, ιβ', 12.
 τριακαίδεκα, ΔIII, ιγ', 13.
 τεσσαρακαίδεκα, ΔIIII, ιδ', 14.
 πεντεκαίδεκα, ΔV, ιε, 15.
 ἑξακαίδεκα, ΔVI, ις', 16.
 ἑπτακαίδεκα, ΔVII, ιζ', 17.
 ὀκτωκαίδεκα, ΔVIII, ιθ', 18.
 ἑννεακαίδεκα, ΔIIII, ιθ', 19.
 εἴκοσι, ΔΔ, κ', 20.
 εἴκοσι εἷς, ΔΔI, κα, 21.
 τριάκοντα, ΔΔΔ, λ', 30.

τεσσαράκοντα, ΔΔΔΔ, μ', 40.	ἑξακόσιοι, ΙΙΗ, χ', 600.
πεντήκοντα, ΙΑ, ν', 50.	ἑπτακόσιοι, ΙΙΗΗ, ψ', 700.
ἑξήκοντα, ΙΑΔ, ξ', 60.	ὀκτακόσιοι, ΙΙΗΗΗ, ϖ', 800.
ἑβδομήκοντα, ΙΑΔΔ, ϑ', 70.	ἑννεακόσιοι, ΙΙΗΗΗΗ, Ϙ', 900.
ὀγδοήκοντα, ΙΑΔΔΔ, π', 80.	χίλιοι, Χ, α, 1000.
ἐννιήκοντα, ΙΑΔΔΔΔ, ς, 90.	δισχίλιοι, ΧΧ, ϸ, 2000.
ἑκατὸν, Η, ς', 100.	πεντακισχίλιοι, ΙΧ, ε, 5000.
διακόσιοι, αι, α, ΗΗ, σ', 200.	μύριοι, Μ, ι, 10,000.
τριακόσιοι, ΗΗΗ, τ', 300.	δισμύριοι, ΜΜ, κ, 20,000.
τεσσαράκοντα, ΗΗΗΗ, υ, 400	πεντακισμύριοι, ΙΜ, ε, 50,000.
πεντακόσιοι, ΙΗ, φ', 500.	δεκακισμύριοι, ΙΜΙΜ, ρ, 100,000.

To express the 9 units, the 9 tens, and the 9 hundreds, the Greeks used the letters of the alphabet. But as there are only 24, they used ϸ, called *ἑπίσημον*, for 6; Ϻ, called *κόππα*, for 90; and Ϙ, called *σάν πι*, a π covered with an inverted ϸ, for 900.

A mark is placed over the letters to express the numbers. Placed under them, it expresses thousands: thus, ε̅ is 5, ε̅ is 5000. The figures of the present year are ,α'κα', 1821.

In the Capitals,

Ι, 1, is the mark of Unit; Η, 100, is the initial of *ἑκατον*; Π, 5, the initial of *πέντε*; Χ, 1000, Χίλιοι; Δ, 10, . . . Δέκα; Μ, 10,000 . . . Μύριοι.

Each of these may be repeated four times: thus, ΙΙΙΙ, 4; ΔΔΔ, 30: ΜΜ, 20,000, &c. Π inclosing a numerical letter multiplies it by 5: thus, ΙΠ, 50, &c.

From 10 to 20, the large numbers may be placed first or last, *δέκα δύο* or *δωδέκα*, 12. From 20, the largest number is placed first, *εἴκοσι δύο*, 22. From 30, the conjunction is inserted, *τριάκοντα καὶ δύο*, 32, &c.

Of the *ordinal* numbers, all under 20, except *second*, *seventh* and *eighth*, end in *τος*. From thence upwards all end in *οτος*. Thus, 1. *πρῶτος* and *πρότερος*. 2. *δεύτερος*. 3. *τρίτος*. 4. *τέταρτος* and *τέτρατος*. 5. *πέμπτος*. 6. *ἕκτος*. 7. *ἑβδομος* and *ἑβδοματος*. 8. *ὀγδοος* and *ὀγδάτος*. 9. *ἐνάτος*, *ἑνατος* and *εἵνατος*. 10. *δέκατος*. 11. *ἐνδέκατος*, 12. *δωδέκατος*, *δυωδέκατος* and *δυοκαιδέκατος*, &c.

PRONOUN.

Pronouns are divided into

1. Personal.

ἐγώ, *I* ;
 σὺ, *thou* ;
 οὗ *of him* ;

2. Possessive.

ἐμ-ός, ἡ, ὃν, *my* ;
 σός, ἡ, σὸν, *thy* ;
 ὅς or ἐ-ός, ἡ, ὃν, *his* ;

ἡμετέρ-ος, α, ον, *our, of us two* ;
 σφωίτερ-ος, α, ον, *your, of you two.*

ἡμέτερ-ος, α, ον, *our* ;
 ὑμέτερ-ος, α, ον, *your* ;
 σφός, ἡ, ὃν, } *their.*
 σφίτερ-ος, α, ον. }

3. Relative.

ὅς, ἡ, ὃ, *who* ;
 αὐτ-ός, ἡ, ὃ, *he, she, it.*

4. Demonstrative.

ἐκεῖν-ος, η, ο, *that* ;
 οὗτος, αὕτη, τοῦτο, *this.*

5. Reciprocal.

ἐμαυτοῦ, *of myself* ;
 σεαυτοῦ, *of thyself* ;
 ἑαυτοῦ, *of himself.*

6. Indefinite.

τις, τὶ, *any* ;
 δέῃνα, *some one.*

20th. εἰκοστός. 21. εἰς καὶ εἰκοστός, μία καὶ εἰκοστή, εἰκοστός πρῶτος.

30th. τριάκοστός. 40. τεσσαρακοστός. 50. πενήκοστός. 60. ἑξήκοστός. 70. ἑβδομηκοστός. 80. ὀγδοηκοστός. 90. ἑννηκοστός. 100. ἑκατοστός. 200. διακοσιοστός. 1000. χίλιοστός. 10,000. μυριοστός.

The Greeks have used the letters of the alphabet in their natural order, to express a consecutive series, or marks of division. Thus, the 24 books of the Iliad and Odyssey are marked by the 24 letters, as the stanzas of the 119th Psalm are by the Hebrew letters,

ἐγώ, I.

Sing.	Dual.	Plur.
N. ἐγώ,	N. A. ἡμεῖς, ἡμεῖς,	N. ἡμεῖς,
G. ἐμοῦ or μοῦ,	G. D. ἡμῶν, ἡμῶν.	G. ἡμῶν,
D. ἐμοί or μοί,		D. ἡμῖν,
A. ἐμέ or μέ.		A. ἡμᾶς.

σὺ, thou.

Sing.	Dual.	Plur.
N. σὺ,	N. A. σφῶϊ, σφῶϊ, ¹	N. ὑμεῖς,
G. σοῦ,	G. D. σφῶϊν, σφῶϊν	G. ὑμῶν,
D. σοί,		D. ὑμῖν,
A. σί.		A. ὑμᾶς.

ὁ, of him.

Sing.	Dual.	Plur.
N. —	N. A. σφωὶ, σφῶϊ,	N. σφῶϊς,
G. οὗ,	G. D. σφωῖν, σφῶϊν.	G. σφῶϊν,
D. οἱ,		D. σφῶϊσι,
A. εἶ.		A. σφῶϊς.

ὅς, ἥ, ὅ, who, which, what.

Sing.	Dual.	Plur.
N. ὅς, ἥ, ὅ.	N. A. ὅ, ἥ, ὅ.	N. οἱ, αἱ, ὅ,
G. οὗ, ἧς, οὗ.	G. D. οἷν, αἶν, οἷν.	G. ὧν, ὧν, ὧν,
D. οἱ, ἧ, οἱ.		D. οἷς, αἷς, οἷς,
A. οὗ, ἧν, ὅ.		A. οὖς, αῖς, ὅ.

1 From σφῶϊ is derived the Latin *vos*, as from ἡμεῖς, *nos*.

Αὐτός and ἑκεῖνος are declined like ὁς, ἡ, ὅ.
Οὗτος, αὕτη, τοῦτο is declined, and pre-
fixes τ, like the article: thus,

οὗτος, *this*.

Sing.		
N. οὗτος,	αὕτη, ¹	τοῦτο,
G. τούτου,	ταύτης,	τούτου,
D. τούτῳ,	ταύτῃ,	τούτῳ,
A. τούτῳ,	ταύτῃ,	τούτῳ.
Dual.		
N. A. τούτω,	ταύτα,	τούτω,
G. D. τούτοι,	ταύται,	τούτοι.
Plur.		
N. οὗτοι,	αὗται,	ταῦτα,
G. τούτων,	τούτων,	τούτων,
D. τούτοις,	ταύταις,	τούτοις,
A. τούτοις,	ταύταις,	ταῦτα.

From the Personal Pronouns and αὐ-
τός are compounded²

G.	D.	A.
ἐμαυτ-οῦ, of myself,		
σεαυτ-οῦ of thyself, ἡς, οὗ,	ᾧ, ᾧ, ᾧ,	ὃν, ᾧ, ὅ.
ἑαυτ-οῦ, of himself.		

Of these the last alone has a plural:

1 αυ is used in the words, in which there is neither ο nor α.

2 Homer never uses these reciprocals, but ἐμὲ αὐτῶς, σὲ αὐτὸν, and ἑ αὐτὸν or αὐτὸν, &c.

G. *ἑαυτῶν*, of themselves, D. *οἷ, αῖς, οῖς*, A. *οὗς, ἀς, ἐς*¹

τις, any.

Sing.	Dual.	Plur.
N. <i>τις, τίς</i> ²		N. <i>τινὲς, τινά</i> ,
G. <i>τινός</i> ,	N. A. <i>τινί</i> ,	G. <i>τινῶν</i> ,
D. <i>τινὶ</i> ,	G. A. <i>τινοῖν</i> .	D. <i>τισὶ</i> ,
A. <i>τινά, τί</i> .		A. <i>τινάς, τινά</i> . ³

δεῖνα, some one.

N. *δεῖνα* and *δεῖς*.

G. *δεῖνα, δεῖνατος* and *δεῖνος*,

D. *δεῖνα, δεῖνατι* and *δεῖνι*,

A. *δεῖνα*.

1 For *ἑαυτοῦ* we often find, by Crasis, *ἑαυτοῦ*; and for *ἑαυτοῦ, αὐτοῦ*. The latter is used by the Attics in the three Persons.

2 *Τίς, τί, who, what?* is marked with an acute accent, and always on the first syllable.

3 *ὅς* and *τις* are often joined, and signify *whoever*; thus, *ὅστις, ἅτις, ὅτε* &c.

In the neuter *ὅ* is often separated from *τι*, with or without a comma, to be distinguished from the conjunction *ὅτι*.

ὅν, with the signification of the Latin *cunque*, is added to compound Relatives, and takes the accent, as, *ὅστιςοῦν, whosoever*.

To the Demonstratives *ὅ* long, accented, is added; as, *ὅττοι, hicce, celui-ci*; even if *γι* is affixed, as *τούτοιγι*.

VERB.

VERBS are of two kinds : 1. in Ω, 2. in ΜΙ.

Verbs have three Voices : *Active*, *Passive* and *Middle*.¹

1 The Middle Voice is so called, because it has a *middle* signification between the Active and the Passive. It implies neither action nor passion alone, but an action reflected on the agent himself. It signifies what we do, I. *to ourselves* ; II. *for ourselves*.

I. Thus, φοβίω *Active* signifies *I frighten* another person ; φοβίσμαι *Passive*, *I am frightened* by another ; but φοβίσμαι *Middle*, *I frighten myself*. *I am afraid*, or *I fear*. φυλάττω, *I guard* another ; φυλάττομαι, *I am guarded* by another ; but in the *Middle*, *I guard myself*, or *I beware*. λούω, *I wash* ; λούομαι, *I am washed* ; in the *Middle*, *I wash myself*, or *I bathe*. In this sense the *Middle* combines the Active and the Passive, *I frighten* and *am frightened*, &c. We find the same signification in the Hithpael form of the Hebrew, in the Reflective of the Shanscrit, and in the Reciprocal Verbs of the French. The analogy may be traced in Latin ; in *vertor*, *pascor*, *moveor*, *cingor*, &c. a *middle* sense is easily traced ; and if no difference of inflection existed in Greek, a distinction would be as unnecessary as in Latin.

II. When the *Middle* verb is followed by an accusative, it implies that the action exerted on that object is intended for the benefit or pleasure of the agent. Thus, λύει τινα signifies *to set a person at liberty* ; but when Chryses is said λύεσθαι *his daughter*, he is understood as setting her at liberty, as *redeeming* her, to gratify *his own* feelings. In a slave-market μισθῶσαι was applied to the person who *let out* slaves ; μεμισθώμενος to the slave who *was hired* ; and μισθωσάμενος to him, who *hired a slave for himself*. Πόλεμον ποιῆσαι signified *to attack* by

Five Moods : *Indicative, Imperative, Optative, Subjunctive, Infinitive.*

Nine Tenses : *Present, Imperfect, Perfect,¹ Pluperfect, First and Second Future,² First and Second Aorist,³ and in the Passive, Paulo-post-Future.⁴*

Three Numbers : *Singular, Dual and Plural.*

war; but πολεμεῖσθαι, to make war in *self-defence*. The latter is in more frequent use, perhaps, because all states profess to make war only in defence of their rights or liberties.

To this class may be referred what we procure to be done *to* or *for* us by another. Thus a father is said διδάσκειν his son, when he has sent him to a master to be educated.

1 The *Perfect* expresses that, which has existed and still exists.

2 The *Second Future* seems to be an old Attic form of the *First*, and has consequently the same sense.

3 The *Aorists* are called *indefinite* in time; but in general they refer to something *past*, and may therefore be called *Historical* tenses. They are so similar in signification, that there are few verbs, in which both forms are used. More verbs have the 1st than the 2d.

4 The *Paulo-post-Future* expresses that, which is on the point of being done.

The verb εἶμι, to be.

INDICATIVE MOOD.

Present Tense.

Sing.	εἶμι, <i>I am,</i>	εἶς or εἷ, ¹ <i>thou art,</i>	ἐστί, <i>he is,</i>
Dual. ²		ἐστὸν, <i>you two are,</i>	ἐστὸν <i>they two are,</i>
Plur.	ἐσμέν, <i>we are,</i>	ἐστέ, <i>you are,</i>	εἰσί. <i>they are.</i> ³

Imperfect, ἦν, *I was.*

S.	ἦν,	ἦς,	ἦ or ἦν,
D.		ἦτον,	ἦτην, ⁵
P.	ἦμεν,	ἦτε,	ἦσαν. ⁶

1 The latter is more used.

2 When the First Person Plural ends in *μεν*, the Dual has no First Person.

3 In the Present, Perfect and Future Indicative, and all the Subjunctive, the Third Person Plural ends in *σι* or *ται*; and the Second and Third Dual are the same.

4 The latter is more common.

5 The Imperfect, Pluperfect and the two Aorists Indicative, and all the Optative, form the Dual in *ον*, *ην*.

6 In the subsequent Moods, the Imperfect is the same as the Present, and the Pluperfect is the same as the Perfect.

Future,¹ ἴσομαι, *I will be.*

S.	ἴσομαι,	ἴση,	ἴσεται,
D.	ἰσόμεθον,	ἴσεισθον,	ἴσεισθον,
P.	ἰσόμεθα,	ἴσεισθε,	ἴσονται.

Pluperfect, ἤμην, *I had been.*

S.	ἤμην,	ἤσο,	ἤτο,
D.	ἤμεθον,	ἤσθον,	ἤσθην,
P.	ἤμεθα,	ἤσθε,	ἤντο. ²

IMPERATIVE MOOD.

Present and Imperfect, ἴσθι, *be thou.*

S.	ἴσθι or ἴσο,	ἴστω,
D.	ἴστον,	ἴστων,
P.	ἴστε,	ἴστωσα.

OPTATIVE MOOD.

Present and Imperfect, εἴην, *I might be.*

S.	εἴην, • εἴης,	εἴη,
D.	εἴητον,	εἴητην,
P.	εἴημεν,	εἴητε, εἴησαν or εἴεν. ³

1 This is also called the Future Middle, and the Pluperfect the Imperfect Middle.

2 ἤμην and ἤντο are generally used in the sense of the Imperfect.

3 Εἴεν is also used for the 3d pers. sing. in the sense of ἴστα, *let it be, be it so.*

Future, *ἰσοίμην, I would be.*

S.	<i>ἰσοίμην,</i>	<i>ἴσοιο,</i>	<i>ἴσοιτο,</i>
D.	<i>ἰσοίμεθον,</i>	<i>ἴσοισθον,</i>	<i>ἰσοίσθην,</i>
P.	<i>ἰσοίμεθα,</i>	<i>ἴσοισθε,</i>	<i>ἴσονται.</i>

SUBJUNCTIVE MOOD.

Present and Imperfect, *ᾶ, I may be.*

S.	<i>ᾶ,</i>	<i>ᾶς,</i>	<i>ᾶ,</i>
D.		<i>ᾶτον,</i>	<i>ᾶτον,</i>
P.	<i>ᾶμεν,</i>	<i>ᾶτε,</i>	<i>ᾶσι.</i>

INFINITIVE MOOD.

Present and Imperfect.

εἶναι, to be.

Future.

ἵστασθαι, about to be.

PARTICIPLES.

Present.

N.	<i>ᾶν,</i>	<i>οὔσα,</i>	<i>ὄν, being.</i>
G.	<i>ὄντος,</i>	<i>οὔσης,</i>	<i>όντος.</i>

Future.

N.	<i>ἰσόμενος,</i>	<i>ἰσομένη,</i>	<i>ἰσόμενον, about to be.</i>
G.	<i>ἰσομένου,</i>	<i>ἰσομένης,</i>	<i>ἰσομένου.</i>

VERBS in Ω.

There are Four Conjugations of Verbs in ω, distinguished by the termination of the First Future.

The First Conjugation in ψω, as τύπτω, τύψω.

The Second in ξω, as λέγω, λέξω.

The Third in σω, as τίω, τίσω.

The Fourth in a liquid before ω, as ψάλλω, ψαλῶ.¹

1 For those learners, who may give the preference to the Conjugations by the *characteristic*, or the letter preceding ω, the principles of that system are here added.

For the sake of analogy and simplification, it may be observed, that the Mute consonants are divided, with reference to the organs of speech, into

Labials, pronounced by the lips, π, β, φ.

Palatals, by the palate, κ, γ, χ.

Dentals, by the teeth, τ, δ, θ.

The *characteristic* letters

Of the *First* Conjugation are the *Labials*, with πτ;

Of the *Second*, the *Palatals*, with κτ and στ; (ττ by the Attics;)

Of the *Third*, the *Dentals*, with ζ or a vowel;

Of the *Fourth*, the *Liquids*, λ, μ, ν, ρ.

First Conjugation.

Pres.		ψ	Fut.		φ	Perf.	
π,	τίπτω	}	τίρψω	}	}	τίτιρφα.	
β,	λείβω		λείψω			λείλειφα.	
φ,	γράφω		γρᾶψω			γίγγραφα.	
πῆ,	τύπτω		τύψω			τίτυφα.	

ACTIVE VOICE.

1. The Principal Parts.

Pres. **τύπτω**. 1st. Fut. **τύψω**. Perf. **τίτυφα**.
2d Aor. **ἔτυπον**.

Second Conjugation.

Pres.		Fut.		Perf.	
κ, πλίκω	}	πλίξω	}	πίπλεχα.	
γ, λίγω		λίξω		λίλιχα.	
χ, βρίχω		βρίξω		βίβριχα.	
σσ, ὀρύσσω or		ὀρέξω		ὠρύχα.	
τι, ὀρύτιω					

Third Conjugation.

τ, ἀνύτω	}	ἀνύσω	}	ἤνυκα.
δ, ἄδω		ἄσω		ἔκα.
θ, πλέθω		πλέσω		πέπλεκα.
ζ, φράζω		φράσω		πίφρακα.
ω, pure, as τίω		τίσω		τίτικα.

Fourth Conjugation.

λ, ψάλλω	}	ψαλῶ	}	ἔψαλκα.
μ, νίμω		νιμῶ		νενέμηκα.
ν, φαίνω		φανῶ		πίφαγκα.
ρ, σπείρω		σπερῶ		ἔσπαρκα.
μν, τίμνω		τιμῶ		τετίμηκα.

The old Grammarians formed *six* Conjugations, distinguished by the characteristics : thus,

I. The *Labials*, with πτ, as λείβω.

II. The *Palatals*, with κτ, as λίγα.

III. The *Dentals*, as πλέθω.

IV. ζ and σσ, as φράζω.

V. The *Liquids*, as φαίνω.

VI. The *Vowels*, as τιμάω, τίω, δύνω.

2. The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present.	τύπτω	τύπτ-ι	-οίμι	-ω	-ειν	-ον
Imperf.	ἔτυπτον					
1st Fut.	τύψ-ω	τύψ-οι	-οίμι	-ω	-ειν	-ον
1st Aor.	ἔτυψα					
Perfect.	τέτυθα	τέτυθ-ι	-οίμι	-ω	-είναι	-ός
Pluperf.	ἔτετύθειν					
2d Aor.	ἔτυπον	τύπ-ι	-οίμι	-ω	-ειν	-ον
2d Fut.	τυπ-ῶ					

3. Numbers and Persons.

INDICATIVE MOOD.

Present, *I strike.*

S.	τύπτω,	τύπτεις,	τύπτει,
D.		τύπτεσθι,	τύπτεσθι,
P.	τύπτομεν,	τύπτετε,	τύπτουσι. ¹

Imperfect, *I was striking.*

S.	ἔτυπτον,	ἔτυπτες,	ἔτυπτε,
D.		ἔτύπτεσθι,	ἔτυπτίτην,
P.	ἔτύπτομεν,	ἔτύπτετε,	ἔτυπτον.

¹ The natural, and probably the original, form of the 3d Person Plural is *οιτι*, from which the Latin is formed. The penultima of this Person is generally long, except in the Imperfect and 2d Aorist Indicative Active; two tenses, which have such an affinity, that some grammarians believe that the 2d Aorist, when it differs in form from the Imperfect, is the Imperfect of an obsolete verb of a kindred form, as, ἔτυπον from τύπω, ἔτελεον from τέλω, &c.

First Future, *I shall strike.*

S.	τύψω,	τύψεις,	τύψει,
D.		τύψετον,	τύψετον,
P.	τύψομεν,	τύψετε,	τύψουσι.

First Aorist, *I struck.*

S.	ἔτυψα,	ἔτυπας,	ἔτυψε,
D.		ἔτύψατον,	ἔτυπάτην,
P.	ἔτύψαμεν,	ἔτύψατε,	ἔτυπαν.

Perfect, *I have struck.*

S.	τίτυφα,	τίτυφας,	τίτυφε,
D.		τιτύφατον,	τιτύφατον,
P.	τιτύφαμεν,	τιτύφατε,	τιτύφασι.

Pluperfect, *I had struck.*

S.	ἔτετύφην,	ἔτετύφεις,	ἔτετύφει,
D.		ἔτετύφειτον,	ἔτετυφείτην,
P.	ἔτετύφειμεν,	ἔτετύφειτε,	ἔτετύφεισαν, ¹

Second Aorist, *I struck.*

S.	ἔτυπον,	ἔτυπες,	ἔτυπε,
D.		ἐτύπετον,	ἐτυπέτην,
P.	ἐτύπομεν,	ἐτύπετε,	ἐτυπον.

¹ The common form in the ancient Greek writers is ἐτετύφεισαν.

Second Future, *I shall strike.*

S.	τυπῶ,	τυπῆς,	τυπῇ,
D.		τυπῆτον,	τυπῆτον,
P.	τυποῦμεν,	τυπῆτε,	τυποῦσι.

IMPERATIVE MOOD.¹

Present, *strike.*

S.	τύπτε,	τυπτίτω, ²
D.	τύπτιτον,	τυπτίτων,
P.	τύπττε,	τυπτίτωσαν.

First Aorist, *strike.*

S.	τύψον,	τυψάτω,
D.	τύψατον,	τυψάτων,
P.	τύψατε,	τυψάτωσαν.

Perfect, *have struck.*

S.	τίτυφε,	τιτυφίτω,
D.	τιτύφειτον,	τιτυφίτων,
P.	τιτύφετε,	τιτυφίτωσαν.

1 It may appear strange that the Imperative should refer to a *past*, and not to a *future* time. To solve a part of the difficulty, some have called the First and Second Aorist the First and Second *Futures*. By the Present the Future also is signified. And the Perfect enjoins a thing to be done prior to a specified time; as, I order you to *have done* this before I return.

2 The third persons of the Imperative have an *ω* in every tense of every voice.

Second Aorist, *strike*.¹

S.	τύπε,	τυπέτω,
D.	τύπετον,	τυπέτων,
P.	τύπετε,	τυπέσθε.

OPTATIVE MOOD.

Present. *I may be striking*.

S.	τύπτομαι,	τύπτοις,	τύπτοι,
D.		τύπτοιτον,	τυπτοίτην,
P.	τύπτομεν,	τύπτοιτε,	τύπτοιεν.

First Future, *I may hereafter strike*.

S.	τύψοιμι,	τύψοις,	τύψοι,
D.		τύψοιτον,	τυψοίτην,
P.	τύψοιμεν,	τύψοιτε,	τύψοιεν.

First Aorist, *I may have struck*.

S.	τύψαιμι,	τύψαις,	τύψαι,
D.		τύψαιτον,	τυψαίτην,
P.	τύψαιμεν,	τύψαιτε,	τύψαιεν. ²

1 This tense appears to be the root of the verb; thus, *τύπε* of *τυπέω* or *τύπτω*, *λάβε* of *λαμβάνω*, *θίε* of *τίθημι*, &c. The first use of language is to express a want, hence the Imperative was naturally the first object of speech.

2 The Aëolic form of this Tense is frequently used, particularly by the Attics, in the second and third Persons Singular, and the third Plural.

S.	τύψαια,	τύψαιας,	τύψαιε,
D.		τυψαίατον,	τυψαίατην,
P.	τυψαίαμεν,	τυψαίατε,	τύψαιαν.

Perfect, *I may have been striking.*

S.	τετύφοιμι,	τετύφοις,	τετύφοι,
D.		τετύφοιτον,	τετυφοίτην,
P.	τετύφοιμεν,	τετύφοιτε,	τετύφοισιν.

Second Aorist, *I may have struck.*

S.	τύποιμι,	τύποις,	τύποι,
D.		τύποιτον,	τυποίτην,
P.	τύποιμεν,	τύποιτε,	τύποισιν.

Second Future, *I may hereafter strike.*

S.	τυποῖμι,	τυποῖς,	τυποῖ,
D.		τυποῖτον,	τυποίτην,
P.	τυποῖμεν,	τυποῖτε,	τυποῖσιν. ¹

SUBJUNCTIVE MOOD.

Present, *I should strike.*

S.	τύπτω,	τύπτῃς,	τύπτῃ,
D.		τύπτητον,	τύπτητον,
P.	τύπτωμεν,	τύπτητε,	τύπτωσι.

¹ In the English expression of the Tenses, much precision is not to be expected. Their use and signification depend on the conjunctions and particles, to which they are joined. The Optative, for instance, is seldom used in the Potential sense without ἄν.

First Aorist, *I should have struck.*

S.	τύψω,	τύψῃς,	τύψῃ,
D.		τύψῃτον,	τύψῃτον,
P.	τύψωμεν,	τύψῃτε,	τύψωσι.

Perfect, *I should have been striking.*

S.	τετύψω,	τετύψῃς,	τετύψῃ,
D.		τετύψῃτον,	τετύψῃτον,
P.	τετύψωμεν,	τετύψῃτε,	τετύψωσι.

Second Aorist, *I should have struck.*

S.	τύπω,	τύπῃς,	τύπῃ,
D.		τύπῃτον,	τύπῃτον,
P.	τύπωμεν,	τύπῃτε,	τύπωσι.

INFINITIVE MOOD.**Present, *τύπτειν*, to strike,****First Future, *τύψειν*, to be going to strike.****First Aorist, *τύψαι*, to have struck.****Perfect, *τετυφέναι*, to have been striking.****Second Aorist, *τυπεῖν*, to have struck.****Second Future, *τυπεῖν*, to be going to strike.****PARTICIPLES.****Present, *striking.***

N.	τύπτον,	τύπτουσα,	τύπτον,
G.	τύπτοντος,	τυπτούσης,	τύπτοντος, &c.

First Future, going to strike.

N.	τύψω,	τύψουσα,	τύψον,
G.	τύψοντος,	τυψούσης,	τύψοντος.

First Aorist, having struck.

N.	τύψας,	τύψασα,	τύψαν,
G.	τύψαντος;	τυψάσης,	τύψαντος.

Perfect, who has been striking.

N.	τετυφώς,	τετυφύϊα,	τετυφός,
G.	τετυφότης,	τετυφύϊας,	τετυφότης.

Second Aorist, having struck.

N.	τυπῶν,	τυποῦσα,	τυπὸν,
G.	τυπόντος,	τυπούσης,	τυπόντος.

Second Future, going to strike.

N.	τυπῶν	τυποῦσα,	τυποῦν,
G.	τυποῦντος,	τυπούσης,	τυποῦντος.

AUGMENT.¹

Of the Nine Tenses,

Three receive an *Augment* continued through all the Moods : the Perfect, Pluperfect, and Paulo-post-Future.

¹ The Augment serves to prevent ambiguity ; else the Imperfect τύπτει would be confounded with the Imperative, and the First Aorist τύψας with the Participle.

It is probable that no Augment existed in the origin

Three receive an *Augment* in the Indicative only : the Imperfect and two Aorists.¹

Three receive no *Augment* : the Present and the two Futures.

There are two *Augments* ; the *Syllabic*, when the Verb begins with a Consonant ; the *Temporal*, when the Verb begins with a Vowel.²

The Syllabic angment is ε prefixed to the Imperfect and the Aorists, as ἔτυπτον, ἔτυψα, ἔτυπον.³ When it is continued, it

of the language. In the ancient Ionic dialect none is found. E was first prefixed to all augmented Tenses for the Temporal as well as for the Syllabic Augment : thus, ἔαγον, ἐέλπιζον, ἐέπαζον. Ea was contracted into η, εε into η and sometimes ιι, and εε into ω. Hence ἔαγον became ἦγον, ἐέλπιζον, ἦλπιζον and ἐέπαζον ἦπαζον : hence ἔιχον became ἦχον. The Attics sometimes preserve ε, forming ἔαγον from ἄγω, to break, probably on account of the insertion of the Digamma.

1 Ἔγω continues the Augment of the Aorists, εἶπα and εἶπον. The latter is more usual.

2 The *Syllabic* is so called because it adds a *syllable* to the word ; the *Temporal*, because it increases the *time* or quantity of the syllable.

3 It has been conjectured that the Syllabic Augment is formed from the Imperfect ἦν. Perhaps the Ionic form ἦα is a more probable origin. In the Shanscrit language the same Syllabic Augment, e, is prefixed in the formation of the Past Tense. In the Celtic some tenses are also formed by prefixes.

repeats the initial consonant of the Verb, as τίτυφα.¹

If the Verb begins with a Vowel, the Temporal Augment is continued.

If the initial Consonant is an Aspirate, it must be changed into the corresponding Soft, as Δύω, τίθυκα.²

The Temporal Augment changes

α into η, as ἄγω, ἤγον.

ς into η, as ἐλπίζω, ἤλπιζον.

ĩ into ī, as ἰκάνω, ἱκάνον.

ο into ω, as ὀπάζω, ὤπαζον,

υ into ū, as ὕβριζω, ὕβριζον.

αι into η, as αἶρω, ἤρον.

αυ into ηυ, as αὐξάνω, ἠύξανον.

1 The repetition of the initial consonant in the continued Augment is called *Reduplication*. It sometimes takes place in Latin; *do, dedi*; *pungo, pupugi*; *tango, tetigi*, &c.

When the Verb begins with a double letter, with σ joined to a mute, or with γν, no reduplication takes place, but the Syllabic Augment is continued. So a Verb beginning with ς, when ς is doubled in the augment; except in poetry, where ς is sometimes single. So also βλάπτω, γρηγορέω, διαγλύφω, θλάω, καθαρίζω, κτείνω, προσπατάλιεύω, πτερίω, πτίσσω, πτεύω, πτύσσω. Κτάομαι makes ἔκτεμαι and κίετμαι.

2 An Aspirate Consonant beginning two successive syllables, as τίθυκα, would produce a harshness, which the Greeks generally avoid.

eu into *ηυ*, as *εὐχομαι*, *ἠυχόμεν*.
οι into *ω*, as *οἰκίζω*, *ὤκίζον*.²
ε is in some verbs changed into *ει*, as *ἔχω*,
εἴχον.³
so is changed into *σω*, as *ιορτάζω*, *ἰώρταζον*.

Verbs compounded with Prepositions take the Augment between the Preposition and the Verb, as *προσβάλλω*, *προσέβαλλον*.⁴

1 In the old Attic dialect *ευ* and *ευ* have no augment.

2 In some Latin Verbs a *Temporal* Augment takes place, as *āgo*, *ēgi* ; *ēmo*, *ēmi* ; *fōdio*, *fōdi*, &c.

3 The following change *ε* into *ει* :

ἰάω,	ἰλίσσω,	ἵπομαι,	ἔρώω,
ἔχω,	ἔλκω,	ἐργάζομαι,	ἐστήκω,
ἔθω,	ἐλκίω,	ἱρίω,	ἐστιάω,
ἐθίζω,	ἐλκύω,	ἔρπω,	ἔχω,
ἔλω,	ἔπω,	ἐπύζω,	ἔω.

4 Some Compound Verbs, which retain the same meaning as those, from which they are compounded, are considered as *Simples*, and take the Augment in the beginning.

Some take an Augment both before and after the Preposition, as *ἀνέχομαι*, *ἠνείχόμεν* ; *ἀνορθώω*, *ἠνάρθοον* ; *ἐνοχλείω*, *ἠνόχλειον* ; *παροϊνέω*, *ἐπαρνητεον* ; &c.

Some take it either before or after, as *καθεύδω*, *ἐκάθειυδον* or *καθηῦδον* ; *προθυμοῦμαι*, *ἐπροθυμούμην* or *προθυμούμην* ; &c.

Many have no Augment ; those beginning with vowels or diphthongs not mentioned in the rule ; many beginning in *οι*, particularly those compounded with *οἶαξ*, *οἶος*, *οἶκος*, *οἶνος* and *οἶωνος* ; also *ἄω*, *ἄϊω*, *ἀηδίζομαι*, *ἀηθεσσω*,

Verbs compounded with *εὔ* and *δύς*, if they are susceptible of the temporal Augment, take it in the same manner, as *εὐορχίω*, *εὐώρκεον*.

A Preposition in composition before a Vowel loses the final Vowel, as *ἀπίχω* from *ἀπὸ* and *ἴχω*.

If, after this elision, the Preposition comes before an Aspirate, it changes its Soft into an Aspirate, as *ἀφαιρίω* from *ἀπὸ* and *αίρίω*.

Ἐκ in composition becomes *ἑξ* before a Vowel, as *ἐκφέρω*, *ἑξέφερον*.

Ἐν and *σύν*, which change the *ν* before a Consonant, resume it before a Vowel, as *ἐμμένω*, *ἐνέμενον*.

Σύν sometimes drops the *ν*, as *συζητίω*.

Π is doubled after a Vowel, as, *διάρρίω*.

ἐρμηνεύω, *εὐρίσκω*. But *ἀθίω*, *ἀνίσταμαι*, *οὐρίω* take the syllabic augment.

Εἰ in some instances is changed into *η*, as *εἰκάζον*.

These have no Syllabic Augment in the dialogue of Tragedy ; *καθίζομαι*, *κάθημαι*, *σπείνδω*.

FORMATION OF THE TENSES.

Present.	Present P.—Present M.	
	Imperfect	Imperfect P.
		Imperfect M.
	Perfect	Pluperfect.
		Perf. P. { Plup. P. Paul. p. Fut. 1 Aor. P.—1 Fut. P.
2 Aorist	2 Aorist	1 Aor. — 1 Aor. M.
		1 Fut. M.
		2 Aor. P.—2 Fut. P.
		2 Aor. M.
		2 Fut. — 2 Fut. M.
		Perf. M.—Plup. M.

The Imperfect

is formed from the Present, by prefixing the Augment, and changing *ω* into *ον*, as *τύπτω*, *ἔτυπτον*.

The First Future

is formed from the Present, by changing the last syllable¹ in the First Conjugation into *ψω*, as *τύπτω*, *τύψω*;

¹ The *First Future* is really formed by the insertion of *σ* before *ω*, as *λείβω*, *λείβσω*, or *λείψω*; *λείπω*, *λείπω*, or *λείψω*; *λέγω*, *λέγσω*, or *λέξω*; *τίω*, *τίσω*. To soften the pronunciation, a consonant is frequently dropt; as, *ἄδω*, *ἔσω*; *φράζω*, *φράσω*, &c. For the same reason the *σ* is omitted after a Liquid; but it was formerly retained, and *νίμω* made *νίμσω*. We still find *κίλσαι* from *κίλω*, *τίλσαι* from *τίλω*, *ὄρσαι* from *ὄρω*, particularly in the Doric dialect.

in the Second into $\xi\omega$, as $\lambda\acute{\epsilon}\gamma\omega$, $\lambda\acute{\epsilon}\xi\omega$;
 in the Third into $\sigma\omega$, as $\tau\acute{\iota}\omega$, $\tau\acute{\iota}\sigma\omega$;¹
 in the Fourth, by circumflexing the last
 syllable and shortening the penultima,
 as $\psi\acute{\alpha}\lambda\lambda\omega$, $\psi\alpha\lambda\tilde{\omega}$.

Verbs in $\alpha\omega$, $\epsilon\omega$, and $\omicron\omega$ change α and ϵ
 into η , and \omicron into ω , as $\tau\iota\mu\acute{\alpha}\omega$, $\tau\iota\mu\acute{\eta}\sigma\omega$; $\phi\iota$ -
 $\lambda\acute{\epsilon}\omega$, $\phi\iota\lambda\acute{\eta}\sigma\omega$; $\delta\eta\lambda\acute{\omicron}\omega$, $\delta\eta\lambda\acute{\omega}\omega$.²

This analogy extends, in some measure, to the Latin.
 The Perfect of the Third Conjugation is formed from
 the Present, by changing o into si , as *seribo, scripsi*; *di-*
co, dicsi or *dixi*; *figo, figsi* or *fixi*; *demo, demsi*; *car-*
po, carpsi, &c. To avoid harshness a letter is frequently
 left out, as *parco, parsi*; *ludo, lusi*; &c. The s too is
 frequently omitted; and sometimes in that case it is
 resumed in the Supine, as *scando, scandi, scansum*;
verto, verti, versum; &c.

1 Some Verbs are of the Second and Third Conjugation,
 making $\xi\omega$ and $\sigma\omega$: $\alpha\rho\pi\acute{\alpha}\zeta\omega$, $\beta\acute{\alpha}\zeta\omega$, $\beta\rho\acute{\iota}\zeta\omega$, $\epsilon\gamma\gamma\upsilon\alpha\lambda\lambda\acute{\zeta}\omega$,
 $\pi\alpha\acute{\lambda}\zeta\omega$, $\gamma\epsilon\lambda\acute{\alpha}\omega$, &c. The former is the Doric form.

Some Verbs take γ before ξ ; $\kappa\lambda\acute{\alpha}\zeta\omega$, $\kappa\lambda\acute{\alpha}\gamma\zeta\omega$, from
 $\kappa\lambda\acute{\alpha}\gamma\gamma\omega$; $\pi\lambda\acute{\alpha}\zeta\omega$, $\pi\lambda\acute{\alpha}\gamma\zeta\omega$.

2 The following are excepted:

1. Verbs in $\alpha\omega$, preceded by ϵ or ι ; Verbs in $\lambda\alpha\omega$ and
 $\epsilon\alpha\omega$ pure; with $\delta\iota\phi\acute{\alpha}\omega$, $\delta\rho\acute{\alpha}\omega$, $\kappa\lambda\acute{\alpha}\omega$, $\mu\acute{\alpha}\omega$, $\iota\acute{\alpha}\omega$, $\pi\iota\tau\acute{\alpha}\omega$, $\sigma\pi\acute{\alpha}\omega$,
 $\phi\lambda\acute{\alpha}\omega$.

2. These in $\epsilon\omega$: $\acute{\alpha}\kappa\acute{\epsilon}\omega$, $\acute{\alpha}\mu\phi\acute{\iota}\omega$, $\acute{\alpha}\rho\kappa\acute{\epsilon}\omega$, $\acute{\iota}\omega$, $\zeta\acute{\iota}\omega$, $\kappa\acute{\iota}\omega$, $\nu\alpha\acute{\iota}\omega$,
 $\nu\epsilon\acute{\iota}\kappa\acute{\iota}\omega$, $\xi\acute{\iota}\omega$, $\iota\acute{\lambda}\acute{\iota}\omega$, $\sigma\tau\omicron\rho\acute{\epsilon}\omega$, $\tau\epsilon\lambda\acute{\epsilon}\omega$, $\tau\rho\acute{\epsilon}\omega$; and Verbs, which
 form others in $\nu\omega$, $\nu\upsilon\mu\iota$ and $\sigma\kappa\omega$.

Some make $\epsilon\sigma\omega$ and $\eta\tau\omega$; $\alpha\acute{\iota}\delta\acute{\iota}\omicron\mu\alpha\iota$, $\alpha\acute{\iota}\nu\acute{\epsilon}\omega$, $\alpha\kappa\acute{\iota}\omicron\mu\alpha\iota$, $\acute{\alpha}\lambda\acute{\epsilon}\omega$,
 $\acute{\alpha}\lambda\phi\acute{\iota}\omega$, $\acute{\alpha}\chi\theta\acute{\epsilon}\omicron\mu\alpha\iota$, $\beta\delta\acute{\epsilon}\omega$, $\kappa\eta\delta\acute{\epsilon}\omega$, $\kappa\omicron\pi\acute{\epsilon}\omega$, $\kappa\omicron\rho\acute{\epsilon}\omega$, $\kappa\omicron\tau\acute{\epsilon}\omega$, $\mu\alpha\chi\acute{\epsilon}\omicron\mu\alpha\iota$,
 $\acute{\epsilon}\zeta\acute{\epsilon}\omega$, $\pi\omicron\theta\acute{\acute{\iota}}\omega$, $\pi\omicron\acute{\iota}\nu\omega$, $\sigma\tau\iota\gamma\acute{\epsilon}\omega$, $\phi\omicron\rho\acute{\epsilon}\omega$, $\phi\rho\acute{\omicron}\acute{\nu}\acute{\epsilon}\omega$, $\chi\omega\rho\acute{\epsilon}\omega$. $\Delta\acute{\epsilon}\omega$ makes

Four Verbs change the Soft of the first syllable into an Aspirate breathing :

ἔχω,	ἔξω ;	|	τρέφω,	θρέψω ;
τρέχω,	θρέξω ;	|	τύφω,	θύψω. ¹

The First Aorist

is formed from the First Future, by prefixing the Augment, and changing *ω* into *α*, as *τύψω*, *ἔτυψα*.

A doubtful vowel in the penultima of the First Aorist of the Fourth Conjugation is made long, *α* is changed into *η*,

δήσω, *δίδεκα*. *Καλῶ* makes *καλέσω*, *κακώληκα*, by Syncope *κέκληκα*.

The following make the First Future in *εω* : *θίω*, *πλῖω*, *πνίω*, *νίω*, *ρίω*, *χίω*. *Καίω* and *κλαίω* make *αυσω*.

3. Verbs Primitive in *ω* ; *ἄρω*, *βόω*, *ινόω*, *ἰμέω*, *ὀνόω* ; and Verbs, which form others in *νω* and *σκω*.

1 The Present of these Verbs should begin with an Aspirate : thus, *ἔχω*, *θρέφω*, *θρέχω*, *θόφω* ; but as the Greeks seldom suffer two aspirated syllables to come together, the first is changed into a soft. The reason ceases to operate in the Future, which ends in *ξω*, and therefore resumes the Aspirate in the first syllable. This is proved by the Perfect, which in the Active is *τετρέφα*, and not *τίτρεφα*, but in the Passive *τέθραμμαι*. For the same reason *θρέξ* makes *τριχθε* in the G.—But no change is produced by the pass. termination *θη*, except in *ἰτίθη* *ἰτύθη*, or by *θε*, *θεν* ; or if a consonant intervenes, as *θίσθε*, *θαφθεῖς*.

and ϵ into $\epsilon\iota$, as $\kappa\rho\acute{\iota}\tilde{\omega}$, $\acute{\epsilon}\kappa\rho\acute{\iota}\nu\alpha$; $\psi\alpha\lambda\tilde{\omega}$, $\acute{\epsilon}\psi\eta\lambda\alpha$; $\mu\epsilon\tilde{\nu}\tilde{\omega}$, $\acute{\epsilon}\mu\epsilon\iota\nu\alpha$.¹

Εἶπα and $\eta\upsilon\epsilon\gamma\kappa\alpha$ are formed from the Present; $\eta\kappa\alpha$, $\acute{\epsilon}\theta\eta\kappa\alpha$, $\acute{\epsilon}\delta\omega\kappa\alpha$ from the Perfect.

The following drop the σ of the Future:

$\acute{\alpha}\pi\acute{\epsilon}\omega$,	$\eta\kappa\epsilon\iota\alpha$,		$\kappa\acute{\iota}\omega$,	$\acute{\epsilon}\kappa\epsilon\iota\alpha$,
$\acute{\alpha}\lambda\epsilon\acute{\upsilon}\omega$,	$\eta\lambda\epsilon\upsilon\alpha$,		$\sigma\acute{\epsilon}\acute{\upsilon}\omega$,	$\acute{\epsilon}\sigma\upsilon\epsilon\alpha$,
$\kappa\alpha\acute{\iota}\omega$,	$\acute{\epsilon}\kappa\eta\alpha$,		$\chi\acute{\epsilon}\omega$,	$\acute{\epsilon}\chi\epsilon\alpha$.

The Perfect

is formed from the First Future, by prefixing the Continued Augment, and changing, in the

1st Conjugation, $\psi\omega$ into $\phi\alpha$, as $\tau\acute{\upsilon}\psi\omega$, $\tau\acute{\epsilon}\tau\upsilon\phi\alpha$;

in the 2d, $\xi\omega$ into $\chi\alpha$, as $\lambda\acute{\epsilon}\xi\omega$, $\lambda\acute{\epsilon}\lambda\epsilon\chi\alpha$;

in the 3d, $\sigma\omega$ into $\kappa\alpha$, as $\tau\acute{\iota}\sigma\omega$, $\tau\acute{\epsilon}\tau\iota\kappa\alpha$;

in the 4th, $\tilde{\omega}$ into $\kappa\alpha$, as $\psi\alpha\lambda\tilde{\omega}$, $\acute{\epsilon}\psi\alpha\lambda\kappa\alpha$,²

Dissyllables in $\lambda\omega$, $\nu\omega$, $\rho\omega$, change the ϵ

1 If the penult. of the Pres. has $\epsilon\iota$, that of the 1st Aor. in the common Dialect has α , in the Attic, η ; as $\sigma\eta\mu\alpha\acute{\iota}\nu\omega$, $\sigma\eta\mu\alpha\tilde{\nu}\tilde{\alpha}$, $\acute{\iota}\sigma\eta\mu\alpha\tilde{\nu}\tilde{\alpha}$, Attic $\acute{\iota}\sigma\eta\mu\eta\nu\alpha$.

2 Verbs in $\mu\omega$ are formed from $\mu\epsilon\omega$, as $\tau\acute{\iota}\mu\omega$, $\nu\epsilon\acute{\iota}\mu\eta\kappa\alpha$, from $\nu\epsilon\mu\acute{\epsilon}\omega$, $\nu\epsilon\mu\acute{\epsilon}\sigma\alpha$.

of the First Future into *α*, as *στελῶ*, ἴσ-
ταλκα.

Dissyllables in *εινω*, *ινω* and *υνω* drop the
υ, as *πτενῶ*, ἔκτακα.

The Pluperfect

is formed from the Perfect, by prefixing
ε to the Continued Augment, if there is
a Reduplication, and changing *α* into *ειν*,
as *τίτυφα*, ἔτετύφειν.¹

The Second Aorist

is formed from the Present, by prefixing
the Augment, changing *ω* into *ον*, and
shortening the penultima,² as *τύπτω*, ἔτυ-
πον.

The Penultima is shortened :

1. In Vowels, by the change of

1 The Pluperf. often drops the initial ε in all voices, especially in the later Attic writers.

2 In Dissyllables, which take the Temporal Augment, the penultima necessarily remains long, as ἄγω, ἤγον. So also where the penultima is long by position, as θάλλω, ἔθαλλον; μάρπτω, ἔμαρπτον. But in many of these a transposition takes place to preserve the analogy : thus, πέρθω makes in poetry ἔπραθον; δέικω, ἔδρακον, &c. A resolution and a reduplication produce the same effect : thus, ἔδω is made ἔαδον; ἔγον, ἔγαγον, &c.

$\left. \begin{array}{l} \eta \\ \omega \\ \alpha\iota \\ \alpha\upsilon \end{array} \right\} \text{into } \tilde{\alpha}, \text{ as } \left\{ \begin{array}{ll} \lambda\acute{\eta}\beta\omega, & \tilde{\epsilon}\lambda\alpha\beta\omicron\nu;^1 \\ \tau\rho\acute{\alpha}\gamma\omega, & \tilde{\epsilon}\tau\rho\alpha\gamma\omicron\nu; \\ \phi\alpha\acute{\iota}\nu\omega, & \tilde{\epsilon}\phi\alpha\nu\omicron\nu; \\ \kappa\alpha\acute{\upsilon}\omega, & \tilde{\epsilon}\kappa\alpha\omicron\nu; \end{array} \right.$
 $\epsilon\iota$ into $\tilde{\imath}$, as $\lambda\epsilon\acute{\imath}\pi\omega$, $\tilde{\epsilon}\lambda\iota\pi\omicron\nu$;
 $\epsilon\upsilon$ into $\tilde{\upsilon}$, as $\phi\epsilon\acute{\upsilon}\gamma\omega$, $\tilde{\epsilon}\phi\upsilon\gamma\omicron\nu$.

In Dissyllables of the Fourth Conjugation, ϵ and $\epsilon\iota$ are changed into α , as $\delta\acute{\imath}\rho\omega$, $\tilde{\epsilon}\delta\alpha\rho\omicron\nu$; $\sigma\pi\acute{\epsilon}\rho\omega$, $\tilde{\epsilon}\sigma\kappa\alpha\rho\omicron\nu$.² In Polysyllables $\epsilon\iota$ is changed into ϵ , $\acute{\alpha}\gamma\epsilon\acute{\imath}\rho\omega$, $\tilde{\eta}\gamma\epsilon\rho\omicron\nu$.

2. In Consonants, by the omission of τ , and of the last of two liquids, as $\tau\acute{\upsilon}\pi\tau\omega$, $\tilde{\epsilon}\tau\upsilon\pi\omicron\nu$; $\psi\acute{\alpha}\lambda\lambda\omega$, $\tilde{\epsilon}\psi\alpha\lambda\omicron\nu$.

Some Mutes are changed into others of the same order: thus,

π into β , as $\left\{ \begin{array}{ll} \beta\lambda\acute{\alpha}\pi\tau\omega, & \tilde{\epsilon}\beta\lambda\alpha\beta\omicron\nu; \\ \kappa\alpha\lambda\acute{\upsilon}\pi\tau\omega, & \tilde{\epsilon}\kappa\acute{\alpha}\lambda\upsilon\beta\omicron\nu; \\ \kappa\rho\acute{\upsilon}\pi\tau\omega, & \tilde{\epsilon}\kappa\rho\upsilon\beta\omicron\nu.^3 \end{array} \right.$

1 $\Pi\lambda\acute{\epsilon}\sigma\sigma\omega$, to strike the *body*, makes $\tilde{\epsilon}\pi\lambda\eta\gamma\omicron\nu$; to strike the *mind*, $\tilde{\epsilon}\pi\lambda\alpha\gamma\omicron\nu$.

2 This takes place in some words beginning with a Mute and a Liquid, as $\pi\lambda\acute{\epsilon}\kappa\omega$, $\tilde{\epsilon}\pi\lambda\alpha\kappa\omicron\nu$; $\kappa\lambda\acute{\epsilon}\pi\tau\omega$, $\tilde{\epsilon}\kappa\lambda\alpha\pi\omicron\nu$; so $\sigma\tau\rho\acute{\imath}\phi\omega$, $\tilde{\epsilon}\sigma\tau\rho\alpha\phi\omicron\nu$; but $\beta\lambda\acute{\epsilon}\pi\omega$ and $\phi\lambda\acute{\epsilon}\gamma\omega$ are regular. $\tau\acute{\epsilon}\mu\eta\omega$ makes $\tilde{\epsilon}\tau\alpha\mu\omicron\nu$ and $\tilde{\epsilon}\tau\iota\mu\omicron\nu$.

3 Formed from $\beta\lambda\acute{\alpha}\beta\omega$, $\kappa\alpha\lambda\acute{\upsilon}\beta\omega$, $\kappa\rho\acute{\upsilon}\beta\omega$.

π into φ, as	ἄπτω,	ἤφον;*
	βάπτω,	ἕβαφον;*
	δάπτω,	ἔταφον;
	ῥάπτω,	ἔρῥαφον;
	σπάπτω,	ἔσπαφον;*
	ρίπτω,	ἔρριφον;
χ into γ, as	δρύπτω,	ἔδρυφον.*
	{ σμύχω,	ἔσφυγον;
	{ ψύχω,	ἔψυγον.

Dissyllables in ζω and σσω of the Second Conjugation form the Second Aorist in γον; of the Third, in δον; as πρέσσω, πρέζω, ἔπρεγον; φρέζω, φρέσω, ἔφραδον.

Verbs in αω and εω change αω and εω into ον, as μυκάω, ἔμυκον; εὐρίω, εὔρον.

The following have no Second Aorist : Polysyllables in ζω and σσω; Verbs in αὐ and εὐ after a Vowel : Verbs in οω; Polysyllables in αινω, υινω, αυω, ευω, ουω,¹ υω, υιω, and many others.

The Second Future

is formed from the Second Aorist, by

* These are seldom found.

1 Ἦκον, from ἠκέω is poetical.

dropping the Augment, and changing *ο* into *ω* circumflexed, as *ἔτυπον, τυπῶ*.¹

PASSIVE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present.	τύπτομαι	τύπτου	-οίμην	-ομαι	-εσθαι	-όμενος
Imperf.	ἔτυπτόμην		-οίμην	-ομαι	-εσθαι	-όμενος
Perfect.	τίτυμμαι		-μμένος	-μμένος	-φθαι	-μμένος
Pluperf.	ἔτετύμμην	τέτυψο	-εἶην	-ῶ		
P. p. Fut.	τιτύψομαι		-οίμην		-εσθαι	-όμενος
1st Aor.	ἔτύφθην	τύφθητι	-εἶην	-ῶ	-ῆναι	-είς
1st Fut.	τυφθήσομαι		-οίμην		-εσθαι	-όμενος
2d Aor.	ἔτύπην	τύπθητι	-εἶην	-ῶ	-ῆναι	-είς
2d Fut.	τυπήσομαι		-οίμην		-εσθαι	-όμενος

Numbers and Persons.

INDICATIVE MOOD.

Present, *I am struck*.

S.	τύπτομαι,	τύπτη, ²	τύπτεται,
D.	τυπτόμεθον,	τύπτεσθον,	τύπτεσθον,
P.	τυπτόμεθα,	τύπτεσθε.	τύπτονται,

1 It is originally the same as the 1st Fut. *τύπτω* made *τυπίσω* or *τύπσω*, i. e. *τύψω*. The former in the Ionic dialect becomes *τυπίω*, and in the Attic *τυπῶ*. Thus from *λίγω*, *λεγίσω* for *λίγσω*, i. e. *λίξω*, became *λεγίω* and *λεγῶ*. The Fourth Conj. has only one form: from *ψαλίω*, *ψαλίω* was made *ψαλῶ*. Hence in reality a 2d Fut. does not exist.

2 The formation of this person was originally in *ισαι*,

Imperfect, *I was in the situation, or custom of being struck.*

S.	ἔτυπτόμην,	ἐτύπτου,	ἐτύπτετο,
D.	ἔτυπτόμεθον,	ἐτύπτεσθον,	ἐτυπτίσθην,
P.	ἔτυπτόμεθα,	ἐτύπτεσθε,	ἐτύπτοντο.

Perfect, *I have been struck.*

S.	τέτυμμαι,	τέτυψαι,	τέτυπται,
D.	τετύμμεθον,	τέτυφθον,	τέτυφθον,
P.	τετύμμεθα,	τέτυφθε,	τετυμμένοι εἰσί. ¹

thus, τύπτομαι, ισαι, ιται. The Ionians, who delight in a concourse of vowels, dropped the σ. and made it τύπται. The Attics, who love contractions, shortened it into τύπτει, which the common language of Greece changed into τύπη. The Attic contraction had the advantage of distinguishing the Indicative from the Subjunctive Mood; it was universally adopted in βούλει οἷσι. ἄψει.

The same observation applies to other tenses; thus, in the Imperfect, ἐτύπτεσθω became ἐτύπτετο, and was afterwards contracted into ἐτύπτου. So ἐτύπτεισθω became ἐτύπτετο; ἐτύψασθω, ἐτύψατο and ἐτύψα.

Some Verbs retain the original form, thus φάγομαι makes φάγισαι. Thus also is formed the Passive of Verbs in μι, ἵσταμαι, ἵστασαι; τίθειμαι, τίθεισαι, &c.

1 The third person plural is formed from the third person singular by inserting ν before ται, as κίρνται, κίρνται, probably from the old form κερνύνται. But when a consonant comes before ται, the insertion of ν would produce an inharmonious sound. Hence a periphrasis is formed by the addition of the verb εἶμι to the Perfect Participle: thus, τετυμμένοι εἰσι for τετυπται.

The Ionic dialect forms the 3d pers. plur. in the Ind. and Opt. by changing ν into α, the soft into the aspirate

Pluperfect, I had been struck.

- S. ἐτετύμμην, ἐτέτυψο, ἐτέτυπτο,
 D. ἐτετύμμεθον, ἐτέτυφθον, ἐτετύφθην,
 P. ἐτετύμμεθα, ἐτέτυφθε, τετυμμίνεαι ἦσαν.

Paulo-post-Future, I am on the point of being struck.

- S. τετύψομαι, τετύψῃ, τετύψεται,
 D. τετυψόμεθον, τετύψισθον, τετύψισθον,
 P. τετυψόμεθα, τετύψισθε, τετύπονται.

First Aorist, I was struck.

- S. ἐτύφθην, ἐτύφθης, ἐτύφθη,
 D. ἐτύφθητον, ἐτυφθήτην,
 P. ἐτύφθημεν, ἐτύφθητε, ἐτύφθησαν.

First Future, I shall be struck.

- S. τυφθήσομαι, τυφθήσῃ, τυφθήσεται,
 D. τυφθησόμεθον, τυφθήσεσθον, τυφθήσεσθον.
 P. τυφθησόμεθα, τυφθήσεσθε, τυφθήσονται.

Second Aorist, I was struck.

- S. ἐτύπην, ἐτύπης, ἐτύπη,
 D. ἐτύπητον, ἐτυπήτην,
 P. ἐτύπημεν, ἐτύπητε, ἐτύπησαν.

mute, and η into ι; as, τετύφαται, λελέχαται, εἰρίαται, εσταλάτο, ἄρμιάτο, ἀγοίατο, &c. So by the change of σ into δ, πεφράδαται.

Second Future, *I shall be struck.*

S.	τυπήσομαι,	τυπήσῃ,	τυπήσεται,
D.	τυπησόμεθον,	τυπήσεσθον,	τυπήσεισθον,
P.	τυπησόμεθα,	τυπήσεσθε,	τυπήσονται.

IMPERATIVE MOOD.

Present, *be struck.*

S.	τύπτου,	τυπτέσθω,
D.	τύπτισθον,	τυπτέσθων,
P.	τύπτεσθε,	τυπτέσθωσαν.

Perfect, *have been struck.*

S.	τίτυψο,	τετύφθω,
D.	τίτυφθοι,	τετύφθων,
P.	τίτυφθε,	τετύφθωσαν.

First Aorist, *be struck.*

S.	τύφθητι, ¹	τυφθήτω,
D.	τύφθητον,	τυφθήτων,
P.	τύφθητε,	τυφθήτωσαν.

Second Aorist, *be struck.*

S.	τύπηθι,	τυπήτω,
D.	τύπητον,	τυπήτων,
P.	τύπητε,	τυπήτωσαν.

1 For *τύφθητι*, two successive syllables of which would begin with an aspirate.

OPTATIVE MOOD.

Present, I may be struck.

- S. τυπτοίμην, τύπτῃς, τύπτοιτο,
 D. τυπτοίμεθον, τύπτῃσθον, τυπτοίσθην,
 P. τυπτοίμεθα, τύπτῃσθε, τύπτοιτο.

Perfect, I may have been struck.

- S. τετυμμένος, εἶην, εἶης, εἶη,
 D. τετυμμένῳ, εἶητον, εἶήτην,
 P. τετυμμένοι, εἶμεν, εἶτε, εἶσαν.¹

Paulo-post-future, I may be on the point of being struck.

- S. τετυψοίμην, τετύψῃς, τετύψοιτο,
 D. τετυψοίμεθον, τετύψῃσθον, τετυψοίσθην,
 P. τετυψοίμεθα, τετύψῃσθε, τετύψοιτο.

First Aorist, I may have been struck.

- S. τυφθείην, τυφθείης, τυφθείη,
 D. τυφθείητον, τυφθείήτην,
 P. τυφθείημεν, τυφθείητε, τυφθείησαν.¹

First Future, I may be struck hereafter.

- S. τυφθησοίμην, τυφθήσοιο, τυφθήσοιτο,
 D. τυφθησοίμεθον, τυφθήσοισθον, τυφθησοίσθην,
 P. τυφθησοίμεθα, τυφθήσοισθε, τυφθήσοιτο.

¹ The more common form is the Attic contraction, εἶτον, εἶτην; εἶμεν, εἶτε, εἶν.

Second Aorist, *I may have been struck.*

S.	τυπείην,	τυπείης,	τυπείη,
D.		τυπείητοι,	τυπείήτην,
P.	τυπείημεν,	τυπείητε,	τυπείησαν.

Second Future, *I may be struck hereafter.*

S.	τυπησοίμην,	τυπήσοιο,	τυπήσῃτο,
D.	τυπησοίμεθον,	τυπήσοισθον,	τυπησοίσθην,
P.	τυπησοίμεθα,	τυπήσοισθε,	τυπήσονται.

SUBJUNCTIVE MOOD.

Present, *I should be struck.*

S.	τύπτωμαι,	τύπτῃ,	τύπτηται,
D.	τυπτώμεθον,	τύπτησθον,	τύπτησθον,
P.	τυπτώμεθα,	τύπτησθε,	τύπτονται.

Perfect, *I might have been struck.*

S.	τετυμμένος ᾧ,	ῆς,	ῆ,
D.	τετυμμένω,	ῆτον,	ῆτον,
P.	τετυμμένοι ᾧμεν,	ῆτε,	ᾧσι.

First Aorist, *I should have been struck.*

S.	τυφθῶ,	τυφθῆς,	τυφθῇ,
D.		τυφθῆτοι,	τυφθῆτον,
P.	τυφθῶμεν,	τυφθῆτε,	τυφθῶσι. ¹

1 The First Future is sometimes found thus,

Sing.	τυφθήσμαι,	τυφθής,	τυφθήσεται,
Dual.	τυφθησάμεθον,	τυφθήσθον,	τυφθήσθον,
Plur.	τυφθησάμεθα,	τυφθήσθε,	τυφθήσονται.

Second Aorist, *I should have been struck.*

S.	τυπῶ,	τυπῆς,	τυπῇ,
D.		τυπῆτον,	τυπῆτον,
P.	τυπῶμεν,	τυπῆτε,	τυπῶσι.

INFINITIVE MOOD.

Present, τυπτῖσθαι, *to be struck.*

Perfect, τέτυφθαι, *to have been struck.*

P. p. Fut. τετύψισθαι, *to be on the point of being struck.*

First Aorist, τυφθῆναι, *to have been struck.*

First Future, τυφθήσισθαι, *to be going to be struck.*

Second Aorist, τυπῆναι, *to have been struck.*

Second Future, τυπήσισθαι, *to be going to be struck.*

PARTICIPLES.

Present, *being struck.*

N.	τυπτόμενος,	τυπτομένη,	τυπτόμενον,
G.	τυπτομένου,	τυπτομένης,	τυπτομένου, &c.

Perfect, *having been struck.*

N.	τετυμμένος,	τετυμμένη,	τετυμμένον,
G.	τετυμμένου,	τετυμμένης,	τετυμμένου.

Paulo-post-Future, *being on the point of being struck.*

N.	τετυψόμενος,	τετυψομένη,	τετυψόμενον,
G.	τετυψομένου,	τετυψομένης,	τετυψομένου.

First Aorist, *having been struck.*

N.	τυφθεῖς,	τυφθεῖσα,	τυφθέν,
G.	τυφθέντος,	τυφθείσης,	τυφθέντος.

First Future, *going to be struck.*

N.	τυφθησόμενος,	τυφθησομένη,	τυφθησόμενον,
G.	τυφθησομένου,	τυφθησομένης,	τυφθησομένου.

Second Aorist, *having been struck.*

N.	τυπτεῖς,	τυπτεῖσα,	τυπτέν,
G.	τυπέντος,	τυπείσης,	τυπέντος.

Second Future, *going to be struck.*

N.	τυπησόμενος,	τυπησομένη,	τυπησόμενον,
G.	τυπησομένου,	τυπησομένης,	τυπησομένου.

FORMATION OF THE TENSES.**The Present**

is formed from the Present Active, by changing *ω* into *ομαι*, as *τύπτ-ω*, *τύπτ-ομαι*.

The Imperfect

is formed from the Imperfect Active, by changing *ν* into *μην*, as *ἔτυπτο-ν*, *ἔτυπτό-μην*.

The Perfect

is formed from the Perfect Active, by changing, in the

1st Conj. φα into μμαι, as τίτυ-φα, τίτυ-
μμαι;¹

in the 2d, χα into γμαι, as λίλι-χα, λίλι-
γμαι;

in the 3d, κα into σμαι, as πίφρα-κα, πίφρα-
σμαι;

in the 4th, κα into μαι, as ἔψαλ-κα, ἔψαλ-
μαι.

Verbs of the Third Conjugation in ω pure, if the penultima of the Perfect is long, change κα into μαι, as πεφίλη-κα, πε-
φίλη-μαι.²

Some Verbs shorten the long syllable of the Perfect Active, as δίδωκα, δίδομαι.³

Dissyllables, whose first syllable has τρε, change ε into α, as τρίπω, τέτρεφα, τίτ-

1 Perfects in φα impure change it into μαι, as τίτερ-φα, τίτερ-μαι.

2 Except the following, which retain σ, ἀκούω, θραύω, κελεύω, κλείω, κρούω, παίω, πταίνω, σείω.

Some, whose penultima is short, change κα into μαι, ἀρόω, ἱλάω, δέω, θύω, λύω, πτάω.

The Perfect of most Verbs in αιω, αινω, αυω, ειω, ευω ωω, ουω, υω, originally ended in μαι, which was afterwards changed into σμαι. Hence we find κέλευμαι and κέλευσμαι, γινώτεις and γινώσκεις, &c.

3 On the same principle ευ is changed into υ; thus, κέχυκα, κέχυσμαι and κέχυμαι, πίφευχα, πίφυνγμαι; σέ-
σεικα, σέσινυμαι; τίτειχα, τίτενυμαι.

ῥᾶμαι; but they resume it in the First Aorist, ἐτρέφην.¹

The Pluperfect is formed from the Perfect, by changing

1 SYNOPSIS of the formation of the *Perf. Pass.* in all its Persons.

I.	S. τέτυμαι,	τέτυψαι,	τέτυπται,
	(for τέτυφμαι,	τέτυφσαι,	τέτυφται)
	D. τετύμμεθον,	τετυφθον,	τέτυφθον,
	P. τετύμμεθα,	τέτυφθι,	τετυμμένοι εἰσί.
II.	S. λέλεγμαι,	λέλεξαι,	λέλεκται,
	(for λέλεχμαι,	λέλεχσαι,	λέλεχται)
	D. λελέγμεθον,	λέλεχθον,	λέλεχθον,
	P. λελέγμεθα,	λέλεχθε,	λελεγμένοι εἰσί.
III.	S. πέπεισμαι,	πέπεισαι,	πέπεισται,
	(for πέπεισσαι)		
	D. πεφείσμεθον,	πέπεισθον,	πέπεισθον,
	P. πεπείσμεθα,	πέπεισθε,	πεπεισμένοι εἰσί.
IV.	S. πέφανμαι,	πέφανσαι,	πέφανται,
	(for πέφανμαι)		
	D. πεφάμμεθον,	πέφανθον,	πέφανθον,
	P. πεφάμμεθα,	πέφανθε,	πεφασμένοι εἰσί.

The 2d Person Imperative is formed by changing *αι* of the 2d Person Indic. into *ο*, as τέτυψ-αι, τέτυψ-ο; the 3d Person is formed by changing *ε* of the 2d Pers. Pl. Indic. into *ω*, as τέτυφθ-ε, τετύφθ-ω.

When the Perfect Indicative ends in *μαι* pure, the periphrasis of the Participle with *εἰμι* does not take place in the Optative and Subjunctive; but *μαι* in the Optative is changed into *μην*, *αμαι* into *αἴμην*; and in the Subjunctive *μαι* with the preceding vowel into *ωμαι*, as Indic. τετίμημαι, Opt. τετιμήμην, Subj. τετιμῶμαι.

μαι into μην, and prefixing ε to the Continued Augment, if there is a Reduplication, as *τέτυμμαι, ἐτετύμμην*.

The Paulo-post-Future

is formed from the Second Person Singular of the Perfect, by changing αι into ομαι, as *τέτυψ-αι, τετύψ-ομαι*.¹

The First Aorist

is formed from the Third Person Singular of the Perfect, by dropping the Reduplication, changing ται into θην, and the preceding Soft into an Aspirate Mute, as *τέτυπται, ἐτυφθην*.

Three Verbs assume σ, *ἔρρωται, ἔρρώσθην; μέμνηται, ἐμνήσθην; πέπληται, ἐπλήσθην*. But *σίσσωσται*, drops it, making *ἰσώθην*.

In some Verbs the penultima is shortened; thus, *ἀφήρηται* makes *ἀφηρέθην; εὔρηται, εὔρέθην; ἐπήνηται, ἐπηνέθην; τέθειται, ἐτέθην*.²

1 By some this tense is formed from the First Future Middle, by prefixing the Continued Augment, as *τέψομαι, τετύψομαι*. Indeed the Middle is generally used in a Passive sense.

No Verbs of the Fourth Conjugation, or with the Temporal Augment, have this tense.

2 In the Third Person Plural of the Aorists, a syncope

The First Future

is formed from the First Aorist, by dropping the Augment, and changing *ν* into *σμαι*, as *ἐτύφθην, τυφθήσομαι*.

The Second Aorist

is formed from the Second Aorist Active, by changing *ον* into *ην*, as *ἔτυπον, ἔτυπην*.¹

The Second Future

is formed from the Second Aorist, by dropping the Augment, and changing *ν* into *σμαι*, as *ἔτυπην, τυπήσομαι*.

MIDDLE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Inf.	Part.
Present.	τύπτ-ομαι	-ου	-οίμην	-ομαι	-εσθαι	-όμενος
Imperf.	ἔτυπτόμην					
Perfect.	τέτυκ-α	-ε	-οίμι	-α	-έναι	-ώς
Pluperf.	ἔτετύπειν					
1st Aor.	ἐτυψάμην	τύψ-αι	-αίμην	-ομαι	-ασθαι	-άμενος
1st Fut.	τύψ-ομαι		-οίμην		εσθαι	-όμενος
2d Aor.	ἔτυπόμην	τυπ-οῦ	-οίμην	-ομαι	-εσθαι	-όμενος
2d Fut.	τυπ-οῦμαι		-οίμην		-εἰσθαι	-οόμενος

often takes place; thus, ἤγερεν for ἠγέρθησαν, ἐκόσμηθεν for ἐκοσμήθησαν.

1 No Second Aorist Passive occurs in *δην, θην, την*; or from verbs in *ω* pure, except *ἰκάνν, ἰδάην, ἱρρύην, ἱρύην*.

Numbers and Persons.

INDICATIVE MOOD.

First Aorist, *I struck myself.*

S.	ἐτυψάμην,	ἐτύψω,	ἐτύψατο,
D.	ἐτυψάμεθον,	ἐτύψασθον,	ἐτυψάσθην,
P.	ἐτυψάμεθα,	ἐτύψασθε,	ἐτύψαντο.

Second Future, *I shall strike myself.*

S.	τυπούμαι,	τυπή,	τυπεῖται,
D.	τυπούμεθον,	τυπεῖσθον,	τυπεῖσθον,
P.	τυπούμεθα,	τυπεῖσθε,	τυποῦνται.

IMPERATIVE MOOD.

First Aorist, *strike thyself.*

S.	τύψαι,	τυψάσθω,
D.	τύψασθον,	τυψάσθων,
P.	τύψασθε,	τυψάσθωσαν.

The Tragic Poets preferred the forms of the 1st Aorist; the writers of the new Comedy were more attached to the smoother forms of the 2d Aorist.

1 The Perfect and Pluperfect have an Active, the other tenses a Passive, termination.

The only tenses differing from the Active and Passive forms of verbs in *ω* are the 1st Aorist Indicative, Imperative and Optative, and the 2d Future Indicative.

OPTATIVE MOOD.

First Aorist, *I may have struck myself.*

S.	τυφαίμην,	τύψαιο,	τύψαιτο,
D.	τυφαίμεθον,	τύψαισθον,	τυφαίσθην,
P.	τυφαίμεθα,	τύψαισθε,	τύψαιντο.

FORMATION OF THE TENSES.

The Present and Imperfect
are the same as those of the Passive.

The Perfect

is formed from the 2d Aor. Active, by prefixing the Reduplication, and changing *ov* into *α*, as *ἔτυπον, τέτυπα*.¹

In Dissyllables, if the Second Aorist has *α* in the penultima, from a Present in *ε* or *ι*, the Perfect Middle changes it into *ο*, as *πλέκω, ἔπλακον, πέπλοκα; στείρω, ἔσπαρον, ἔσπορα*. But from the Present in *η* or *αι*, into *η*, as *λήθω, ἔλαθον, λέληθα; φαίνω, ἔφανον, πέφηνα*.²

If the Second Aorist has *ε* in the pen-

1 Hence those Verbs, which want the 2d Aor. Active, have no Perfect Middle.

2 *Θάλλω, ἔθαλον* makes *τίθηλα*; and *κλάζω, ἔκλαγον* makes *κίεληγα*.

ultima, the Perfect Middle changes it into *ο*, as *ἔλεγεν, λέλογα*.

If the Second Aorist has *ι* in the penultima, from a Present in *ει*, the Perfect Middle changes it into *οι*, as *εἶδω, ἶδον, οἶδα*.

The Pluperfect

is formed from the Perfect, by prefixing *ε*, and changing *α* into *ειν*, as *τίτυπα, ἐτύπειν*.²

The First Aorist

is formed from the First Aorist Active, by adding *μην*, as *ἔτυψα, ἐτυψά-μην*.

The First Future

is formed from the First Future Active,

1 Some retain also the diphthong of the Present; thus, *κεῖνω* makes *κεκίευθα* and *κέκυθα*; *φεύγω*, *πίφευγα* and *πίφυγα*.

Εἶκω makes *ἔοικα*; *ἔλπω*, *ἔολπα*; *ἔργω*, *ἔοργα*.

Δίδω makes *δίδοικα*, to avoid the frequent repetition of *δ* in the regular *δίδοιδα*; so *πίπομφα* for *πίπομπα*; *λαγχάνω* makes *λέλογχα*.

The Perf Act. and Mid. of the same Verb are seldom both in use. Indeed the Mid. may be considered as another form of the Act. as it has generally the same sense, and as it sometimes assumes the termination of both, as *κλέπτω, κέκλοφα* and *κέκλοπα*.

2 When the Perfect Middle has the signification of the Present, the Pluperfect has that of the Imperfect.

by changing ω into $\omicron\mu\alpha\iota$, as $\tauύψω$, $\tauύψομαι$.¹

The Second Aorist

is formed from the Second Aorist Active, by changing ν into $\mu\eta\nu$, as $\epsilonῖπτο-ν$, $\epsilonῖπτό-μην$.

The Second Future

is formed from the Second Future Active, by changing $\tilde{\omega}$ into $\omicron\tilde{\mu}\alpha\iota$, as $\tauυπ-\tilde{\omega}$, $\tauυπ-\omicron\tilde{\mu}\alpha\iota$.³

1 In the 4th Conjugation it is circumflexed, as in the Active: thus, $\psiαλῶ$, $\psiαλ-\omicron\tilde{\mu}\alpha\iota$: i, e. $\psiαλέσομαι$, Ion. $\psiαλίσομαι$, Att. $\psiαλοῦμαι$. See p. 57.

Many Middle Futures have an Active signification, and are not used in the Active form, as $\betaήσομαι$, $\thetaαυμάσομαι$, $λέψομαι$.

2 The following are formed in $\omicron\mu\alpha\iota$: $\epsilonἶδομαι$, $\Phiάγομαι$, $\piίομαι$; likewise $\βίομαι$ and $νίομαι$.

3 To the class of Middle Verbs may be referred those, called by some grammarians, DEPONENTS. They have the Middle form, except in the Perfect, Pluperfect and Paulo-post-Future, of which the form is Passive. Their Perfect has sometimes both an Active and a Passive sense, as $\epsilonἰργασμαι$ from $\epsilonργάζομαι$. Some of these Verbs have, besides a Middle, a Passive 1st Aorist, and 1st Future, the signification of which is Passive. In the other tenses, a Middle sense may generally be traced.

CONTRACTED VERBS.

Verbs in *αω*, *ιω* and *οω* are contracted in the Present and Imperfect Tenses.

Verbs in *αω* contract *αω*, *αο* and *αου* into *ω*, as *τιμάω*, *τιμῶ*, *to honour*; *τιμάομεν*, *τιμῶμεν*; *τιμάουσι*, *τιμῶσι*:—else into *α*, as *τίμας*, *τίμα*:—*ι* is subscribed, as *τιμάοιμι*, *τιμῶμι*; *τιμάεις*, *τιμᾷς*; &c.

Verbs in *ιω* contract *ει* into *ι* and *εο* into *ου*, as *φίλει*, *φίλει*; *φιλέομεν*, *φιλοῦμεν*:—else they drop *ε*, as *φιλέω*, *φιλῶ*, *to love*; *φιλείς*, *φιλεῖς*.¹

Perhaps it would be more analogical to consider them as Defective Verbs, whose Active is obsolete, and which want some of the Passive and Middle Tenses. The following is a synopsis of their form:

	Indic.	Imper.	Opt.	Subj.	Infinitive	Part.
Present,	δέχομαι	δέχ-ου-	-οίμην	-ωμαι	-εσθαι	-όμενος
Imperf.	ἰδεχόμην		-γμένος	-γμένος	-χθαι	-γμένος
Perfect,	δέδειγμαι		-εἶην	-ᾶ	-χθαι	-γμένος
Pluperf.	ἰδεδέγμην		-οίμην	-εσθαι	-όμενος	
P. p. Fut.	διδέξ-ομαι	δέξ-αι	-αίμην	-ωμαι	-ασθαι	-άμενος
1st Aor. M.	ἰδέξαμην		-οίμην	-εσθαι	-όμενος	
1st Fut. M.	δέξ-ομαι	δέχθ-ημι	-εἶην	-ᾶ	-ῆναι	-εἶς
1st Aor. P.	ἰδέχθην		-οίμην	-εσθαι	-όμενος	
1st Fut. P.	διχέσθ-ομαι					

A few of these Verbs have a 2d Aorist Middle, as *πυθάνομαι*, *ἐπυθόμην*.

1 Dissyllables in *ιω* are contracted in the Imperative and Infinitive only. Thus we say *πλίω*, *πλέομεν*, and not *πλῶ*, *πλεῶμεν*.

Verbs in *ωω* contract *ο* before a long vowel into *ῶ*, as *χρυσόω*, *χρυσῶ*, *to gild*;—before a short vowel or *ου* into *οῦ*, as *χρυσόετε*, *χρυσοῦτε*; *χρυσόουσιν*, *χρυσοῦσιν*:—otherwise into *οῖ*, as *χρυσόης*, *χρυσοῖς*. In the Inf. *οειν* is contracted into *οῦν*.

EXAMPLES.

Active Voice.

INDICATIVE MOOD.

Present Tense.

Sing.		Dual.		Plur.	
1	τιμ-άω, ῶ	δέι, ῶ	δέε, ῶ	δέε, ῶ	δέου, ῶ
2	φιλ-έω, ῶ	έι, ῶ	έε, ῶ	έε, ῶ	έου, ῶ
3	χρυσ-όω, ῶ	όι, ῶ	όε, ῶ	όε, ῶ	όου, ῶ

Imperfect.

Sing.		Dual.		Plur.	
1	τίμ-αον, ων	άε, α	άε, ῶ	άε, ῶ	άον, ων
2	φιλ-έον, ουν	έε, ει	έε, ῶ	έε, ῶ	έον, ουν
3	ἐχρυσ-όον, ουν	όε, ου	όε, ῶ	όε, ῶ	όον, ουν

IMPERATIVE.

Sing.		Dual.		Plur.	
1	τίμ-αε, α	άε, ῶ	άε, ῶ	άε, ῶ	άε, ῶ
2	φιλ-έε, ει	έε, ῶ	έε, ῶ	έε, ῶ	έε, ῶ
3	χρυσ-όε, ου	όε, ῶ	όε, ῶ	όε, ῶ	όε, ῶ

OPTATIVE.

Sing.	Dual.	Plur.
1 τιμ-δοιμι, $\tilde{\omega}$	δοις, $\tilde{\omega}\tilde{\varsigma}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$	δοι, $\tilde{\omega}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$
2 φιλ-δοιμι, $\tilde{\omega}\tilde{\iota}\tilde{\mu}\tilde{\iota}$ *	δοις, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$	δοι, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$
3 χρυσ-δοιμι, $\tilde{\omega}\tilde{\iota}$	δοις, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$	δοι, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$

SUBJUNCTIVE.

Sing.	Dual.	Plur.
1 τιμ-δοι, $\tilde{\omega}$	δοι, $\tilde{\omega}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$	δοι, $\tilde{\omega}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$
2 φιλ-δοι, $\tilde{\omega}$	δοι, $\tilde{\omega}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$	δοι, $\tilde{\omega}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$
3 χρυσ-δοι, $\tilde{\omega}$	δοι, $\tilde{\omega}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$	δοι, $\tilde{\omega}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$ | $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$, $\tilde{\omega}$

INFINITIVE.

- 1 τιμ-δοειν, τιμ- $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$. 2 φιλ-δοειν, φιλ- $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$. 3 χρυσ-δοειν, χρυσ- $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$.

PARTICIPLES.

Nominative.

Mas.	Fem.	Neut.	Mas.	Fem.	Neut.
1 τιμ-δων, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$	τιμ-δουσα, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$	τιμ-δων, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$	τιμ-δοντας, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$	τιμ-δουσα, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$	τιμ-δων, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$
2 φιλ-δων, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$	φιλ-δουσα, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$	φιλ-δων, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$	φιλ-δοντας, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$	φιλ-δουσα, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$	φιλ-δων, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$
3 χρυσ-δων, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$	χρυσ-δουσα, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$	χρυσ-δων, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$	χρυσ-δοντας, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$	χρυσ-δουσα, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$	χρυσ-δων, $\tilde{\omega}\tilde{\iota}\tilde{\varsigma}$

*See Attic Dialect.

Passive and Middle Voices.

INDICATIVE MOOD. Present Tense.

Sing.	Dual.	Plur.
1 τιμ-όσ, ᾧ 2 φιλ-ίο, οῦ, μαι 3 χρυσ-όσ, οῦ	δέ, ᾧ έε, ῖ, ται δέ, οῦ	δέ, ᾧ έε, ῖ, σθαι έε, οῦ

Imperfect.

Sing.	Dual.	Plur.
1 ἐτιμ-όσ, ᾧ 2 ἐφιλ-ίο, οῦ, μαι 3 ἐχρυσ-όσ, οῦ	δέ, ᾧ έε, ῖ, ται δέ, οῦ	δέ, ᾧ έε, ῖ, σθαι έε, οῦ

IMPERATIVE.

Sing.	Dual.	Plur.
1 τιμ-άσ, ᾧ 2 φιλ-ίε, οῦ 3 χρυσ-ίε, οῦ	δέ, ᾧ έε, ῖ, σθαι δέ, οῦ	δέ, ᾧ έε, ῖ, σθαι έε, οῦ

OPTATIVE.

Present.

	Sing.			Dual.			Plur.		
	1	2	3	1	2	3	1	2	3
1 τιμ-αί, φ	δοί, ῥ	δοί, ῥ	δοί, ῥ	δοί, ῥ	δοί, ῥ	δοί, ῥ	δοί, ῥ	δοί, ῥ	δοί, ῥ
2 φιλ-αί, οί, μιν	δοί, οἷ, το	δοί, οἷ, το	δοί, οἷ, το	δοί, οἷ, το	δοί, οἷ, το	δοί, οἷ, το	δοί, οἷ, το	δοί, οἷ, το	δοί, οἷ, το
3 χρυσ-αί, οί	δοί, οἷ	δοί, οἷ	δοί, οἷ	δοί, οἷ	δοί, οἷ	δοί, οἷ	δοί, οἷ	δοί, οἷ	δοί, οἷ

SUBJUNCTIVE.

Present.

	Sing.			Dual.			Plur.		
	1	2	3	1	2	3	1	2	3
1 τιμ-αί, φ	δοί, ῥ	δοί, ῥ	δοί, ῥ	δοί, ῥ	δοί, ῥ	δοί, ῥ	δοί, ῥ	δοί, ῥ	δοί, ῥ
2 φιλ-αί, οί, μιν	δοί, οἷ, το	δοί, οἷ, το	δοί, οἷ, το	δοί, οἷ, το	δοί, οἷ, το	δοί, οἷ, το	δοί, οἷ, το	δοί, οἷ, το	δοί, οἷ, το
3 χρυσ-αί, οί	δοί, οἷ	δοί, οἷ	δοί, οἷ	δοί, οἷ	δοί, οἷ	δοί, οἷ	δοί, οἷ	δοί, οἷ	δοί, οἷ

INFINITIVE.

Present.

1 τιμ-αί, φ	δοί, ῥ
2 φιλ-αί, οί, μιν	δοί, οἷ, το
3 χρυσ-αί, οί	δοί, οἷ

PARTICIPLE.

Present.

1 τιμ-αί, φ	δοί, ῥ
2 φιλ-αί, οί, μιν	δοί, οἷ, το
3 χρυσ-αί, οί	δοί, οἷ

VERBS IN ΜΙ.¹

Verbs in *μι* are formed from Verbs of the Third Conjugation in *αω*, *ιω*, *οω*, and *υω*.

1. By prefixing the Reduplication with *ῑ*,²

2. By changing *ω* into *μι*;³

3. By lengthening the penultima.

Thus from *στάω* is formed *ῑστημι*, to stand;

from *ἵσσω*, *τίθημι*,⁴ to place ;

from *δίδω*, *δίδωμι*, to give ;

from *δείκνυω*, *δείκνυμι*,⁵ to shew.

Verbs in *μι* have only three tenses of that form : the Present, Imperfect, and Second Aorist. They take the other

1. The most striking difference between Verbs in *ΜΙ* and Verbs in *Ω* is in the 1st and 3d person Sing. Pres. Indic. and the 2d person Sing. Imperative.

2. If the Verb begins with a Vowel, with *πτ* or *στ*, *ι* aspirate only is prefixed, as *ἵω*, *ἵημι* ; *πτάω*, *ῑπτημι*, &c. This is called the *Improper* Reduplication.

The Reduplication takes place in the Pres. and Imperf. only.

3 The form in *μι* is Old Attic and Ionic; hence *σι* is added to the 3d Person Sing. of the Present.

4 For *τίθημι*, see page 71, note 2.

5 Verbs in *μι* have no 2d Future, 2d Aorist Passive, nor Perfect Middle.

Tenses from Verbs in *ω*: thus, *δίδωμι* makes *δώσω*, *δίδωκα*, from *δόν*.

Verbs in *υμι* have neither Reduplication,¹ Second Aorist,² nor Optative or Subjunctive Moods.³

ACTIVE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Par.
Present	ἴσ-ημι	-αθς	-αίην	-ῶ	-άιναι	-ὰς
	τίθ-ημι	-ετι	-είην	-ῶ	-ίναί	-εῖς
	δίδ-ωμι	-οθι	-οίην	-ῶ	-όναι	-οὺς
	δείκν-υμι	-υθι			-ύναι	-ὺς
Imperf.	ἴσ-την	the rest like the Present.				
	ἔτιθ-ην					
	ἔδιδ-ων					
	ἔδεικν-υν					
2d Aor.	ἔσ-την	στῆθι	σταίην	στῶ	στήναι	στὰς
	ἔθ-ην	θῆς	θείην	θῶ	θῆναι	θεῖς
	ἔδ-ων	δῆς	δαίην	δῶ	δόναι	δοὺς

The other Tenses are regularly formed from Verbs in *ω*: thus,

1 Fut.	στήσ-ω	....	-οίμιν	....	-εῖν	-ων
	θήσ-ω	....	-οίμιν	....	-εῖν	-ων
	δωσ-ω	....	-οίμιν	....	-εῖν	-ων
	δοῦξ-ω	....	-οίμιν	....	-εῖν	-ων

1 With *φάω*, *φάμι*; *δύω*, *δύμι*, &c. and those, which are formed from trisyllables, as *πρεμνάω*, *πρέμνημι*.

2 Or the 2d Aorist is the same as the Imperfect.

3 The Poets change many Verbs in *ω* into *μι*; as, *γέλω*, *γέλημι*; *ἔχω*, *ἔχημι*; *κτάω*, *κτῆμι*; *ὀνέω*, *ὀνημι*; *ὀράω*, *ὀρῶμι*; *φίλω*, *φίλημι*; *χράω*, *χρῆμι*, &c.

1 Aor.	{	ἴστησα ¹	στήσ-ον	-αιμι	-ω	-αι	-ας
		ἴθηκα	θήκ-ον	-αιμι	-ω	-αι	-ας
		ἴδωκα	δώκ-ον	-αιμι	-ω	-αι	-ας
		ἴδειξα	δείξ-ον	-αιμι	-ω	-αι	-ας
Perf.	{	ἴστακ-α ²	-ε	-οιμι	-ω	-έναι	-ας
		τίθεικ-α	-ε	-οιμι	-ω	-έναι	-ας
		δίδωκ-α	-ε	-οιμι	-ω	-έναι	-ας
		δίδειχ-α	-ε	-οιμι	-ω	-έναι	-ας

Plup.

ἴσταίην ἰτεθείην ἰδεδῶην ἰδεδείχην³

1 The 1st Aorist of ἴστημι has an Active, and the 2d a neuter signification. So in βάβα.

2 The Perf. Plup. and 2d Aor. Act. of ἴστημι have a neuter, the other tenses an active sense. The Perf. has the signification of the Pres. and the Plup. of the Imperfect.

3 Some irregularities occur in those tenses of the Verbs in μι, which follow the analogy of Verbs in ω. In the latter, the Perfect preserves the penultima of the 1st Future. But verbs in μι, derived from εω, change η, the penultima of the 1st Future, into ει for the Perfect, as θίω, θέσα, τίθεικα. Those derived from αω keep in the Perfect in penultima of the Present, as στάω, στήσω, ἴστακα. But ἴστηκα is also found.

In this last a syncope often takes place; thus, ἴστακ: hence the Participle ἴστας, and by syncope ἰσας.

Numbers and Persons.

Present.

Sing.			Dual.			Plur.		
ἴσθ-ημι,	ης,	ησι,	αὐτον,	αὐτον,	αμιν,	ατι,	ᾶσι, ¹	
τίθ-ημι,	ης,	ησι,	ιτον,	ιτον,	ιμιν,	ιτι,	ῖσι,	
δίδ-ωμι,	ως,	ωσι,	οτον,	οτον,	ομιν,	οτι,	οῦσι,	
δείκν-υμι,	υς,	υσι,	υτον,	υτον,	υμιν,	υτι,	ῦσι. ²	

Imperfect.

Sing.			Dual.			Plur.		
ἴσθ-ην,	ης,	η,	αὐτην,	ᾠτην,	αμιν,	ατι,	ασαν,	
ἱτῖθ-ην,	ης,	η,	ιτην,	ῖτην,	ιμιν,	ιτι,	ισαν,	
ἱδίδ-ων,	ως,	ω,	οτην,	ὀτην,	ομιν,	οτι,	οσαν,	
ἱδείκν-υν,	υς,	υ,	υτην,	ῦτην,	υμιν,	υτι,	υσαν. ³	

Second Aorist.

Sing.			Dual.			Plur.		
ἴσθ-ην,	ης,	η,	ἡτον,	ῆτην,	ἡμιν,	ἡτι,	ἡσαν, ⁴	
ῖθ-ην,	ης,	η,	ἱτον,	ῖτην,	ἱμιν,	ἱτι,	ἱσαν,	
ῖδ-ων	ως,	η,	οτον,	ὀτην,	ομιν,	οτι,	οσαν.	

¹ ἴσθ-αμιν, ατι, ᾶσι, &c. are from ἴσθημι.

² The Third Person Plural in the Present is the same as the Dative Plural Participle of the same tense. By the Attics it is commonly terminated in ασι, as τισί-ασι, δίδωσι, δείκνυσσι.

³ Verbs in μι are seldom used in the Imperfect. They generally in this, and sometimes in other Tenses, adopt their original contracted form; thus, ἴσθ-αον, ον; τίθ-ισον, ον; ἱδίδ-ωον, ον; &c.

⁴ The Second Aorist retains the long vowel in the penultima of the Dual and Plur. except in τίθημι, δίδωμι, and ἵημι.

IMPERATIVE MOOD.

Present.

Sing.		Dual.		Plur.
ἴστα-θι, ¹	} τω		| τον, των,	
τίθει-τι,				
δίδο-θι,				
δείκνυ-θι,				τι, τωσαν.

Second Aorist.

	Sing.		Dual.		Plur.
στῆθι, ²	στήτω,	στήτορ,	στήτων,	στήτε,	στήτωσαν,
θῆς,	θίτω,	θίτορ,	θίτων,	θίτε,	θίτωσαν,
δός,	δίτω,	δίτορ,	δίτων,	δίτε,	δίτωσαν. ³

OPTATIVE MOOD.

Present.

Sing.		Dual.		Plur.
ἴστασθ-ην	} ης, η,		| ητον, ῆτην,	
τίθει-ην,				
δίδαι-ην,				ημεν, ητε, ησαν & ον.

The 3d Person Plur. is often syncopated; thus, ἴβαν for ἴβησαν, ἴθιν for ἴθισαν.

1 The Poets retain the long vowel, as ἴστηθι, τίθητι. The syllable θι is frequently rejected, as ἴστα or ἴστη, τίθη, &c.

2 The Second Aorist Imperative ends in θι, except θῆς and δός; with ῖς, ἐνίσπεις, σχῆς, φεῖς.

2 Dissyllables in νμι have a 2d Aor. Imper. as κλῦθι.

4 The latter form is the more frequent. See p. 85, note.

Second Aorist.

Sing.	Dual.	Plur.
σταί-ην, θεί-ην, δοί-ην,	ης, η, ητον, ἔτην,	ημεν, ητε, ησαν and εν.

SUBJUNCTIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἴστ-ῶ, τιθ-ῶ, ¹ δίδ-ῶ	ᾗς, ᾗ, ᾗτον, ᾗτην,	ᾗμεν, ᾗτε, ᾗσι, ᾗμεν, ᾗτε, ᾗσι, ᾗμεν, ᾗτε, ᾗσι.

Second Aorist.

Sing.	Dual.	Plur.
σταῖ, θεί, δίδ,	σταῖτον, σταῖτην, θείτον, θείτην, δίδτον, δίδτην,	σταῖμεν, σταῖτε, σταῖσι, θείμεν, θείτε, θείσι, δίδμεν, δίδτε, δίδσι.

INFINITIVE MOOD.

Present.

ἰστέναι, τιθέναι, διδέναι, δεικνύναι.²

Second Aorist.

σταῖναι, θείναι, διδέναι.²

PARTICIPLES.

Present.

Second Aorist.

ἰστ-ῶς, τιθ-ῶς, δίδ-ους, δεικν-ῶς,	ᾗσα, ᾗν, εἶσα, ἐν, οὔσα, ὄν, ὕσα, ὕν,	σταῖς, σταῖσα, σταῖν, θείς, θείσα, θέν, δούς, δοῦσα, δόν.
---	--	---

1 The Ionic Dialect inserts ε, as τιθείω, and the Poets add ι, as τιθείω. So in the 2d Aorist.

2 The Infin. Pres. has always the short vowel ; the 2d Aor. a long vowel or diphthong, η instead of α, ει instead of ε, and ου instead of ο.

FORMATION OF THE TENSES.

The Imperfect

is formed from the Present by prefixing the Augment, and changing μ into ν , as, $\tau\acute{\iota}\theta\eta\mu\iota$, $\acute{\iota}\tau\acute{\iota}\theta\eta\nu$.

The Second Aorist

is formed from the Imperfect dropping the Reduplication; as, $\acute{\iota}\tau\acute{\iota}\theta\eta\nu$, $\acute{\iota}\theta\eta\nu$; or by changing the Improper Reduplication into the Augment, as, $\acute{\iota}\sigma\tau\eta\nu$, $\acute{\iota}\sigma\tau\eta\nu$.

If the Verb has no Reduplication, the Second Aorist is the same as the Imperfect.

PASSIVE VOICE.

The Moods and Tenses.

	Ind.	Imp.	Opt.	Subj.	Inf.	Part.
Present	$\acute{\iota}\sigma\tau\text{-}\alpha\mu\alpha\iota$	$\text{-}\alpha\sigma\theta$	$\text{-}\alpha\acute{\iota}\mu\eta\nu$	$\text{-}\tilde{\alpha}\mu\alpha\iota$	$\text{-}\alpha\sigma\theta\alpha\iota$	$\text{-}\acute{\alpha}\mu\epsilon\nu\omicron\varsigma$
	$\tau\acute{\iota}\theta\text{-}\epsilon\mu\alpha\iota$	$\text{-}\epsilon\sigma\theta$	$\text{-}\epsilon\acute{\iota}\mu\eta\nu$	$\text{-}\tilde{\epsilon}\mu\alpha\iota$	$\text{-}\epsilon\sigma\theta\alpha\iota$	$\text{-}\acute{\epsilon}\mu\epsilon\nu\omicron\varsigma$
	$\delta\acute{\iota}\delta\text{-}\epsilon\mu\alpha\iota$	$\text{-}\omicron\sigma\theta$	$\text{-}\omicron\acute{\iota}\mu\eta\nu$	$\text{-}\tilde{\omicron}\mu\alpha\iota$	$\text{-}\omicron\sigma\theta\alpha\iota$	$\text{-}\omicron\mu\epsilon\nu\omicron\varsigma$
	$\delta\epsilon\iota\kappa\text{-}\nu\mu\alpha\iota$	$\text{-}\nu\sigma\theta$			$\text{-}\nu\sigma\theta\alpha\iota$	$\text{-}\acute{\nu}\mu\epsilon\nu\omicron\varsigma$
Imperf.	$\left. \begin{array}{l} \acute{\iota}\sigma\tau\acute{\alpha}\mu\eta\nu \\ \acute{\iota}\tau\acute{\iota}\theta\acute{\epsilon}\mu\eta\nu \\ \acute{\iota}\delta\acute{\iota}\delta\omicron\mu\eta\nu \\ \acute{\iota}\delta\epsilon\iota\kappa\acute{\nu}\mu\eta\nu \end{array} \right\} \text{the rest like the Present.}$					

Tenses formed from Verbs in *ω*.

	Ind.	Imp.	Opt.	Subj.	Inf.	Part.
Perfect	ἴστ-αμαι	-ασθ	-αίμην	-ῶμαι	-ᾷσθαι	-αμένος
	τίθ-ειμαι	-εισο	-εἰμην	-ῶμαι	-ῆσθαι	-ειμένος
	δίδ-ομαι	-οσο	-οίμην	-ῶμαι	-οῦσθαι	-όμενος
	δίδ-ειγμαι				-εἶχθαι	-ειγμένος
Plup.	ἴσταίμην					
	ἔτεθείμην					
	ἰδέδωμην					
	ἰδεδείμην					
P. p. f.	ἴστατ-ομαι	...	-οίμην	...	-εσθαι	-όμενος
	τιθείσ-ομαι	...	-οίμην	...	-εσθαι	-όμενος
	διδόσ-ομαι	...	-οίμην	...	-εσθαι	-όμενος
1 Aor.	ἴσταθην	στάθ-ητι	-είην	ᾧ	-ῆναι	-είς
	ἔτίθην	τίθ-ητι	-είην	ᾧ	-ῆναι	-είς
	ἰδόθην	δόθ-ητι	-είην	ᾧ	-ῆναι	-είς
	ἰδείχθην				δειχθ-ῆναι	-είς
1 Fut.	σταθήσ-ομαι	...	-οίμην	...	-εσθαι	-όμενος
	τιθήσ-ομαι	...	-οίμην	...	-εσθαι	-όμενος
	δοθήσ-ομαι	...	-οίμην	...	-εσθαι	-όμενος
	δειχθήσ-ομαι	...		...	-εσθαι	-όμενος

Numbers and Persons.

INDICATIVE MOOD.

Present.

	Sing.	Dual.	Plur.
ἴστα-	μαί, σαι, ¹ ται	μεθον, σθον, σθον,	μεθα, σθει, νται
τίθι-			
δίδο-			
δείκνυ-			

1 In this Person in the Passive and Middle Voices the Ionic dialect drops the *σ*, and the Attic contracts that resolution; thus, ἴστασαι, Ion. ἴστασι, Att. ἴστη; ἔθισσε, Ion. ἔθεισε, Att. ἔθει.

Imperfect.

	Sing.	Dual.	Plur.
ἴστα-	} μην, σο, το,	} μισοι, σθεοι, σθησι,	} μιθα, σθε, ιτο.
ἰτιθεί-			
ἰδιδέ-			
δείκνυ-			

IMPERATIVE MOOD.

Present.

	Sing.	Dual.	Plur.
ἴστα-	} σο, σθα,	} σθεοι, σθαν,	} σθε, σθασαι.
τιθεί-			
δίδε-			
δείκνυ-			

OPTATIVE MOOD.

Present.

	Sing.	Dual.	Plur.
ἴσταί-	} μην, ο, το,	} μισοι, σθεοι, σθησι,	} μιθα, σθε, ιτο.
τιθεί-			
διδεί-			

SUBJUNCTIVE MOOD.

Present.

	Sing.	Dual.	Plur.
ἴστ-ᾶμαι, ᾶ, ᾶται,	} ᾶμισθοι, ᾶσθοι, ᾶσθησι,	} ᾶμισθα, ᾶσθε, ᾶνται	
τιθ-ᾶμαι, ῆ, ῆται,			
διδ-ᾶμαι, φ, ᾶται,			

INFINITIVE.

Present.

ἴστασθαι,
τιθείσθαι,
δίδεσθαι,
δείκνυσθαι.

PARTICIPLES.

Present.

ἰστάμεν-ος,
τιθέμεν-ος,
διδόμεν-ος
δείκνυμεν-ος,

} η, ον.

FORMATION OF THE TENSES.

The Present

is formed from the Present Active, by shortening the penultima, and changing *μι* into *μαι*, as *ἴστημι*, *ἴσταμαι*.¹

The Imperfect

is formed from the Present, by prefixing the Augment, and changing *μαι* into *μην*, as *τίθεμαι*, *ἰτίθεμην*.

MIDDLE VOICE.

The Moods and Tenses.

The Present and Imperfect are the same as in the Passive.

The Second Aorist.

Indic.	Imper.	Opt.	Subj.	Inf.	Part.
<i>ιστάμην</i>	<i>στάσο</i>	<i>σταίμην</i>	<i>σῶμαι</i>	<i>στάσθαι</i>	<i>στάμενος</i>
<i>ἰθίμην</i>	<i>θίσο</i>	<i>θείμην</i>	<i>θῶμαι</i>	<i>θίσθαι</i>	<i>θίμενος</i>
<i>ιδόμην</i>	<i>δέσο</i>	<i>δοίμην</i>	<i>δῶμαι</i>	<i>δίσθαι</i>	<i>δόμενος</i>

Tenses formed from Verbs in *ω*.

1 Aor.	{	<i>ιστησάμην</i>	<i>στήσ-αι</i>	{	<i>αίμην</i>	<i>ωμαι</i>	<i>ασθαι</i>	<i>άμενος</i>
		<i>ἰθηκάμην</i>	<i>θήκ-αι</i>					
		<i>ἰδωκάμην</i>	<i>δῶκ-αι</i>					
		<i>ἰδειξάμην</i>	<i>δειξ-αι</i>					

¹ The Poets retain the long syllable, as *δίζημαι*, *ῥημαι*, &c.

1 Fut.	$\left\{ \begin{array}{l} \sigma\tau\acute{\eta}\sigma\text{-ομαι} \\ \theta\acute{\eta}\sigma\text{-ομαι} \\ \delta\acute{\omega}\sigma\text{-ομαι} \\ \delta\epsilon\acute{\iota}\xi\text{-ομαι} \end{array} \right\} \left\{ \begin{array}{l} \dots \\ \dots \\ \dots \\ \dots \end{array} \right\}$	οίμην	—	εσθαι	έμμεν
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Numbers and Persons.

INDICATIVE MOOD.

Second Aorist.

	Sing.	Dual.	Plur.
$\left\{ \begin{array}{l} \iota\sigma\tau\acute{\alpha}\text{-} \\ \iota\theta\acute{\eta}\text{-} \\ \iota\delta\acute{\epsilon}\text{-} \end{array} \right\}$	μην, σε, τε,	μεσθ, σθεσθ, σθησθ,	μεθα, σθε, υτο.

IMPERATIVE MOOD.

Second Aorist.

	Sing.	Dual.	Plur.
$\left\{ \begin{array}{l} \sigma\tau\acute{\alpha}\text{-}^1 \\ \theta\acute{\eta}\text{-} \\ \delta\acute{\epsilon}\text{-} \end{array} \right\}$	σε, σθε,	σθεσθ, σθησθ,	σθε, σθεσθαι.

OPTATIVE MOOD.

Second Aorist.

	Sing.	Dual.	Plur.
$\left\{ \begin{array}{l} \sigma\tau\acute{\alpha}\text{-} \\ \theta\acute{\eta}\text{-} \\ \delta\acute{\epsilon}\text{-} \end{array} \right\}$	μην, σ, τε,	μεσθ, σθεσθ, σθησθ,	μεθα, σθε, υτο.

1 This and the following Mood in the 2d Aorist of *ίστημι* are seldom used; they are here introduced to show the analogy.

SUBJUNCTIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
στ-ῶμαι, ῆ, ῆται,	ῶμεθον, ῆσθον, ῆσθον,	ῶμεθα, ῆσθε, ῶνται,
θ-ῶμαι, ῆ, ῆται,	ῶμεθον, ῆσθον, ῆσθον,	ῶμεθα, ῆσθε, ῶνται,
δ-ῶμαι, ῶ, ῶται,	ῶμεθον, ῶσθον, ῶσθον,	ῶμεθα, ῶσθε, ῶνται.

INFINITIVE MOOD.

PARTICIPLE.

Second Aorist.

Second Aorist.

στάνθαι,
 δίσθαι,
 δόσθαι.

$\left. \begin{array}{l} \sigmaτά- \\ \deltaί- \\ δό- \end{array} \right\} \text{μενος, μένη, μενον.}$

The Second Aorist Middle

is formed from the Imperfect, by dropping the Reduplication, as *ἐτιθέμην, ἐθέμην; ἰστάμην, ἰστάμην.*

IRREGULAR OR DEFECTIVE VERBS IN *μι*

may be divided into Three Classes, each containing three Verbs.

I. From *ἴω* are derived *εἶμι, to be; εἶμι* and *ἴημι, to go.*

II. From *ἴω* are derived *ἴημι, to send; ἵημι, to sit; εἶμαι, to clothe one's self.*

III. *Κεῖμαι, to lie down; ἴσημι, to know; φημι, to say.*

Class I.

1. Εἶμι, to be,

has been before conjugated, as it is used in some of its tenses, as an *auxiliary* to the Passive Voice of Verbs in *ω*.

2. Εἶμι, to go.

INDICATIVE MOOD.

Present.¹

Sing.	Dual.	Plur.
εἶμι, εἶς, or εἴ, εἴσι, ἴτον, ἴτων, ἴμεν, ἴτε, εἴσι, ἴσι, or ἴασι.		

Imperfect.

εἶν, ²	εἶς,	εἴ, ἴτον, ἴτην, ἴμεν, ἴτε, ἴσαν.
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Pluperfect.

εἶχ-εἰν,	εἶς,	εἴ, εἶτον, εἶτην, εἶμεν, εἶτε, εἶσαν.
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Second Aorist.

ἴον,	ἴς,	ἴε, ἴστον, ἴετην, ἴομεν, ἴετε, ἴον.
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IMPERATIVE MOOD.

Present.

ἴθι or εἴ, ἴτω,	ἴτον, ἴτων, ἴτε,, ἴτασαν.
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1 In the Attic writers εἶμι has a Future signification as εἶμι καὶ ἀγγεῖλῶ. Eurip. ἴμεν καὶ ἐπιχειρήσομεν. Dem. So in the Infinitive and Participle.

2 The Imperf. and 2d Aor. belong to Epic poetry; but ἴε and ἴεν, ἴτην and ἴσαν, are all that can be found, except in composition. ἴον and ἴον, used by Epic poets and ἴειν, ἴεα, and ἴεα, in a Plup. form, are also found in the sense of the Imperfect.

Second Aorist.

Sing.	Dual.	Plur.
ἴε, ἴετω,	| ἴετον, ἴέταν,	| ἴετε, ἴέτασαν.

OPTATIVE MOOD.

Second Aorist.

ἴοιμι, ἴοις, ἴοι,	ἴοιτον, ἴοίτην,	ἴοιμεν, ἴοίτε, ἴοιν.
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SUBJUNCTIVE MOOD.

Second Aorist.

ἴω, ἴῃς, ἴῃ,	ἴωτον, ἴωτον,	ἴωμεν, ἴωτε, ἴωσι.
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INFINITIVE.

PARTICIPLE.

Present.

Second Aorist.

εἶναι or ἵναι.

| ἰὼν, ἰοῦσα, ἰόν.

MIDDLE VOICE.

INDICATIVE MOOD.

Perfect.

εἶα, εἶας, εἶε,	εἶατον, εἶατον,	εἶαμεν, εἶατε, εἶασι.
-----------------	-----------------	-----------------------

Pluperfect.

ἦεν, ἦεις, ἦε,	ἦιτον, ἦίτην.	ἦίμεν, ἦίτε, ἦίσαν, or ἦμεν, ἦτε, ἦσαν.
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First Future.

First Aorist.

εἰσομαι.

|

εἰσάμην.

3. Ἰημι, to go.

INDICATIVE MOOD.

Present.

Sing.		Dual.		Plur.
Ἰημι, ἴης, ἴησι,	|	ἴετον, ἴετον,	|	ἴομεν, ἴετε, ἴέσσι.

Imperfect.

| ——— | ——— ἴεσαν.

OPTATIVE MOOD.

Present.

—— ἴειη. | ——— | ———

INFINITIVE.

PARTICIPLE.

Present.

Present.

ἴέναι.

|

ἴείς, ἴέντες.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.

ἴε-μαι, σαι, ται, | μεθον, σθον, σθον, | μεθα, σθε, νται.

Imperfect.

ἴε-μην, σο, το, | μεθον, σθον, σθον, | μεθα, σθε, ντο.

IMPERATIVE.

PARTICIPLE.

Present.

Present.

ἴεσο, ἴεσθω.

|

ἴμεν-ος, η, ον.

Class II.

1. ἵημι, to send.

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἵημι, ἵης, ἵησι,	ἵετον, ἵετον,	ἵεμεν, ἵετε, ἵεσι.

Imperfect.

ἵεν, ἵης, ἵη,	ἵετον, ἵετην,	ἵεμεν, ἵετε, ἵεσαν.
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First Future.

ἵσω-ω, ἵς, ἵ,	ἵετον, ἵετον,	ἵεμεν, ἵετε, ἵεσι.
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First Aorist. Perfect. Pluperfect.

ἵκα.	ἵκα.	ἵκειν.
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Second Aorist.

ἵν, ἵς, ἵ,	ἵετον, ἵετην,	ἵεμεν, ἵετε, ἵεσαν. ²
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IMPERATIVE MOOD.

Present.

ἵεθι, ἵετω,	ἵετον, ἵεταν,	ἵετε, ἵεσθων.
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First Aorist. Perfect.

ἵκον.	ἵκε.
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Second Aorist.

ἵε, ἵετω,	ἵετον, ἵεταν.	ἵετε, ἵεσθων.
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1 This Verb has scarcely any irregularities, but is formed like τίθημι.

2 The Attics have ἵμεν, ἵτε, ἵσαν: thus, ἀνῆμεν, ἀφῆσαν.

OPTATIVE MOOD.

Present.

Sing.	Dual.	Plur.
εἴ-ην, ἤε, ἤ, |	ἦτοῖ, ἦτην, |	ἦμεν, ἦτε, ἦσαν.

First Future,

Perfect.

ἦσοιμι.

|

εἴκοιμι.

Second Aorist.

εἴ-ης, ἤε, ἤ,	ἦτοῖ, ἦτην.	ἦμεν, ἦτε, ἦσαν.
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SUBJUNCTIVE MOOD.

Present.

ἴδῃ, ἴῃε, ἴη,	ἴῃτον, ἴῃτον,	ἴδμεν, ἴῃτε, ἴδσιν.
---------------	---------------	---------------------

Perfect.

εἴκ-ω, ἦε, ἦ,	ἦτον, ἦτον,	ῶμεν, ἦτε, ῶσιν.
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Second Aorist.

ᾶ, ᾦε, ᾦ,	ᾦτον, ᾦτον,	ᾶμεν, ᾦτε, ᾶσιν.
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INFINITIVE MOOD.

Present.

First Future.

εἶναι.

|

ἔσσειν.

Perfect.

Second Aorist.

εἰκίναί.

|

εἶναι.

PARTICIPLES.

Present.

First Future.

ὢς, ἰδῶσα, ἰών.

|

ἔσων, ἔσουσα, ἔσων.

Perfect.**Second Aorist.**

εἰκώς, εἰκνῖα, εἰκός. | εἶς, εἶσα, εἷν.

PASSIVE VOICE.**INDICATIVE MOOD.****Present.**

Sing. Dual. Plur.
ἴε-μαι, σαι, ται, | μεθον, σθον, σθον, | μεθα, σθι, νται.

Imperfect.

ἴε-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθι, ντο.

Perfect.

ἴε-μαι, σαι, ται, | μεθον, σθον, σθον | μεθα, σθι, νται.

Pluperfect.

ἴε-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθι, ντο.

P. p. Future. First Aorist. First Future.

ἴεσμαι. | ἴθην & εἴθην. | ἴθήσομαι.

MIDDLE VOICE.**INDICATIVE MOOD.****Present and Imperfect like the Passive.¹****First Aorist.**

ἴκ-άμην, α, ατο, | ἀμειον, ασθον, ἀσθην, | ἀμειθα, ασθι, αντο.

¹ ἴεμαι, and ἴεμην, the Present and Imperfect Middle, signify, *I send myself*, &c. or *I am impelled*. Hence they are generally used in the sense of *wishing*; thus, ἴεται αἰνῶς, Hom. *Odyss.* II. 327. *he earnestly wishes*. In this sense they are the root of ἴμερος, *a desire*, and of μέλω, *to desire*.

First Future.

Sing.	Dual.	Plur.
ἔσ-ομαι, ἢ, ἔται,	ὅμεθον, ἔσθον, ἔσθον,	ὀμέθα, ἔσθε, οὐται.

Second Aorist.

εἶμην, ἔσο, ἔτο,	ἕμεθον, ἔσθον, ἔσθην,	ἕμεθα, ἔσθε, εἴτε.
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IMPERATIVE MOOD.**Second Aorist.**

ἔσο, ἔσθε,	ἔσθον, ἔσθην,	ἔσθε, ἔσθωσαν.
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OPTATIVE MOOD.**First Future.**

ἦσσί-μην, ε, το,	μεθον, σθον, σθην,	μεθα, σθε, ιτο.
------------------	--------------------	-----------------

Second Aorist.

εἴ-μην, ε, το,	μεθον, σθον, σθην,	μεθα, σθε, ιτο.
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SUBJUNCTIVE MOOD.**Second Aorist.**

ᾤμαι, ἢ, ἦται,	ᾤμεθον, ᾤσθον, ᾤσθον,	ᾤμεθα, ᾤσθε, ᾤνται.
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INFINITIVE MOOD.**First Future.****Second Aorist.**

ᾔσισθαι.

|

ἔσθαι.

PARTICIPLES.**First Future.****Second Aorist.**

ἡσόμεν-ος, ἢ, ον.	ἕμεν-ος, ἢ, ον.
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2. Ἑμῶν, *to sit.*

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἔμῳ, ἔσαι, ἔται,	ἔμεθον, ἔσθον, ἔσθον,	ἔμεθα, ἔσθε, ἔνται.

Imperfect.

ἔμην, ἔσο, ἔτο,	ἔμεθον, ἔσθον, ἔσθην,	ἔμεθα, ἔσθε, ἔντο.
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IMPERATIVE MOOD.

Present.

ἔσο, ἔσθω,	ἔσθον, ἔσθων,	ἔσθε, ἔσθεσαν.
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INFINITIVE.

PARTICIPLE.

Present.

Present.

ἔσθαι.

|

ἕμεν-ος, η, ον.

3. Εἶμαι, *to clothe one's self.*

INDICATIVE MOOD.

Present and Perfect.

εἶμαι, εἶσαι, εἶται, & εἴσται.	—	— εἴνται.
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Pluperfect.

εἶμην, εἶσο & εἶσα, εἶτο, εἶσο, εἶσο, & εἶσο,	—	— εἶντο.
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First Aorist.

είσ-	Sing.	Dual.	Plur.
ἴσ-	ἄμην, α, ατο, ἄμεθον, ασθον, ἄσθην, ἄμεθα, ασθε, αντα.		
ἴισ-			

PARTICIPLES.

Present and Perfect. First Aorist.

εἶμενος. | ἴσάμενος.¹

Class III.

1. Κεῖμαι, to lie down.

INDICATIVE MOOD.

Present.

κεῖ-μαι, σαι, ται, | μεθον, σθον, σθην, | μεθα, σθε, νται.

Imperfect.

ἐκεῖ-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

First Future.

κεῖσ-ομαι, η, εται, | ὀμεθον, εσθον, εσθον, | ὀμεθα, εσθε, ονται.

IMPERATIVE MOOD.

Present.

κεῖσο, κείσθω, | κείσθον, κείσθων, | κείσθε, κείσθωσαν.

OPTATIVE MOOD.

Present.

κεῖοί-μην, ο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

1 This verb may be considered as Middle. The Active is *ἴω* or *ἴνυμι*, forming *ἴσω*, 1st Fut. and *εἴσω* 1st Aor. Inf. *εἴσαι*, with *σ* generally doubled; thus, *ἴσσω μιν*. Hom. *Odyssey*. XVI. 79. *I will clothe him*.

SUBJUNCTIVE MOOD.

Present.

κίωμαι.

First Aorist.

κείσωμαι.

INFINITIVE.

PARTICIPLE.

Present.

κείσθαι.

Present.

κείμεν-ος, η, ον.

2. ἴσθαι, to know.

INDICATIVE MOOD.

Present. •

Sing.

Dual.

Plur.

ἴσ-ημι, ης, ησι,

ατοι, ατοι,

αμι, ατι,

ασι.

& μεν, & τι,

Imperfect.

ἴσ-ην, ης, η,

ατοι, άτη,

αμι, ατι,

ασαν & αν.

IMPERATIVE MOOD.

Present.

ἴσ-αθι & θι, άτω
& τω,ατοι, & τει, άται
& ταν,ατι & τι, άτωση,
τωσαι, & ταν.

INFINITIVE.

PARTICIPLE.

Present.

ισάμαι.

Present.

ἴσα-ς, σα, ι.

MIDDLE VOICE.
INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἴσα-μαι, σαι, ται, |	μεθον, σθον, σθον, |	μεθα, σθε, νται. ¹

Imperfect.

ἴσα-μην, σε, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

INFINITIVE.

PARTICIPLE.

Present.

ἴσασθαι.

|

Present.

ἰτάμεν-ος, η, εν.

4. Φημί, to say.

INDICATIVE MOOD.

Present.

φημί, φῆς, φησί, | φατὲν, φατὲν, | φαμὲν, φατὲ, φασὲ.

Imperfect.

ἔφ-ην, ης, η, | ατον, άτην, | αμεν, ατε, ασαι, εαν. ²

First Future.

φήσ-ω, εις, ει, | ετον, ετον. | ομεν, ετε, ουσι.

First Aorist.

ἔφησ-α, ας, η, | ατον, άτην, | αμεν, ατε, αν. -

1 The Passive ἴσασθαι is seldom used. Ἐπίσταμαι often occurs.

2 In these two tenses the φ is frequently dropped by Homer and the Attic writers; thus, ἡμί, ῆς, ῆσί; ἦν, ῆς, ῆ.

Second Aorist.

Sing.	Dual.	Plur.
ἔφ-ην, ης, η,	πτον, ἔτην,	ἡμεν, ητι, ησαν.

IMPERATIVE MOOD.

Present.

φάθι, φάτω,	φάτον, φάτων,	φάτι, φάτασαν.
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OPTATIVE MOOD.

Present.

φάι-ην, ης, η,	πτον, ἔτην,	ἡμεν, ητι, ησαν, μεν, τε, εν.
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First Aorist.

φῆσ-αιμι, αῖς, αἰ,	αἶτον, αἶτην,	αἶμεν, αἶτι, αἶον.
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SUBJUNCTIVE MOOD.

Present.

φῶ, φῆς, φῆ,	φῆτον, φῆτον,	φῶμεν, φῆτι, φῶσι.
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INFINITIVE.

PARTICIPLES.

Present.

φάιαι.

Present.

φάς, φάσα, φάν.

First Aorist.

φῆσαι.

First Future.

φῆσων.

Second Aorist.

φῆναι.

First Aorist

φῆσας.

PASSIVE VOICE.

INDICATIVE.

Perfect. πίφεται.

IMPERATIVE.

πίφάτω.

INFINITIVE.

πιφάσθαι.

|

PARTICIPLE.

πιφασμέν-ος, η, ον.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.

Sing.

Dual.

Plur.

φα-μαί, σαι, ται, | μεθον, σθον, σθον, | μεθα, σθε, ιται.

Imperfect and Second Aorist.

ιφά-μην, σε, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

IMPERATIVE MOOD.

Present.

φάσ-ε, θω, | θου, θυν, | θι, θυσαν.

INFINITIVE.

PARTICIPLE.

Present.

Present.

φάσθαι.

|

φάμεν-ος, η, ον.

A GENERAL LIST OF IRREGULAR AND

DEFECTIVE VERBS.

THERE are few Verbs in the Greek language, which can be regularly conjugated in all their Moods and Tenses. Some of these deficiencies may be traced to harmony: of others, it is difficult to assign the causes. Defective tenses are supplied either from obsolete forms of

the same Verbs, from kindred forms in other Dialects, or from some other Verbs in use.¹ To assist the learner in tracing these tenses to their respective Themes or Roots, the following list has been compiled. It consists of analogies, as far as they can be applied to any species of Verbs; but in general it contains the particular formation of each tense in common use.

Of the following Verbs, those, which are used only in the Present and Imperfect, will be found in the first column; the next column will contain the obsolete Roots, followed by the tenses, which are formed from them.

A.

To ad-	Ἀγαμαι,	ἀγάω,	ἀγάσσομαι, ἡγασάμην, ἡγασμαι,
mire,			ἡγάσθην.
break,	Ἀγνύω,	ἄγω,	αἶξω, ἡἶξα. ἡχα, ἡγον.
	Αγνυμι	ῥάγω,	ῥαἶξα, ῥαχα, ῥαγον, ῥαγην, ῥαγα. ²

1 Such is the case in some Latin Verbs. Thus *ferio* is used only in the Tenses formed from the Present, and borrows the Perfect and Supine, and the Tenses formed from them, from *percutio*

2 *Αγω*, to break, conjugated with the Digamma, ῥάγω, forms ῥαἶξα, ῥαχα, ῥαγον. But, as the Digamma is seldom expressed in writing, the words will be ἡἶξα, ἡαχα, ἡαγον.

To act, $\left. \begin{array}{l} \text{Αγω,} \\ \text{ἄξω,} \\ \text{ἤχα,} \end{array} \right\} \text{ἀγάγω, ἤγαγον, ἤγαγόμεν.}$
 please, $\left. \begin{array}{l} \text{Ἰδω,} \\ \text{Ἰδάνω,} \end{array} \right\} \text{ἰδέω, ἰδέσθω, ἤδηκα, ἦδον & ἴαδαι,} \\ \text{ἴαδα.}^1$

Verbs in *αζω*, frequentatives, as *τροχάζω*, to run often.²

Verbs in *αθω*, derivatives,³ as *διωκάθω*, from *διώκω*, to pursue.

Verbs in *αιω*, derivatives,³ as *περαίω*, from *περάω*, to mix.

take, $\left. \begin{array}{l} \text{Αἰρέω,} \\ \text{αἰρήσω,} \\ \text{ἤρηκα,} \end{array} \right\} \text{ἔλω,} \quad \text{εἶλον, εἰλόμην, ἐλῶ, ἐλοῦμαι,} \\ \text{εἰλάμην.}$
 perceive, *Ἀισθάνομαι, αἰσθέω, αἰσθήσομαι, ἤσθημαι, ἥσθόμην.*
 increase, $\left. \begin{array}{l} \text{Ἀλδαίνω,} \\ \text{Ἀλδήσκω,} \end{array} \right\} \text{ᾠλδω, ᾠλδήσω, ἤλδηκα.}$
 ward off, $\left. \begin{array}{l} \text{Ἀλέξω,} \\ \text{Ἀλεξέω.} \end{array} \right\} \text{ἀλέκω, ἀλεξάμην,} \\ \text{ἀλεξέω. ἀλεξήσω.}$
 shun, *Ἀλίσομαι, ᾠλεύω, ἤλευσα, ἤλευάμην and ἡλεάμην*
 by Syncope.

1 This seems to be put for ἴφαδα. That ἄδω had the Digamma appears from *εὔαδε*, *Odys.* XVI 28.

2 Verbs of these three classes, and others in this list of the same form, have generally the Pres. and Imperf. only.

3 In this list, derivatives are those, which are derived from other Verbs.

From Substantives and Adjectives, Verbs in *αω, εω. υω, ευω, αζω, ιζω. αινω, υνω*, are generally derived: as *τιμάω* from *τιμή*, *φιλέω* from *φίλος*, *δηλόω* from *δηλος*, *δουλεύω* from *δοῦλος*, *δικάζω* from *δίκη*, *ἐλπίζω* from *ἐλπίς*, *σημαίνω* from *σημα*, *μηκύνω* from *μήκος*, &c.

To roll,	Ἀλιθύνω, ἄλιω, ἀλίω, ἡλικά.
take,	Ἀλίσκω, { ἄλω, ἄλω-σω, σομαι, ἤλωσα, ἤλωκα & ἰάλωκα, ἤλωμαι, ἤλων & ἰάλον,
find out,	Ἀλφαίνω, ἀλφίω, ἀλφησω
sin,	Ἀμαρτάνω, ἀμαρτίω, ἀμαρτή-σω, σομαι, ἡμάρτη-σα, κα, μαι, ἡμαρτον, Poet. ἡμέρο-τοι.
open,	Ἀνώγω, { ἀνωγέω, Imp. ἀνώγουν, ἀνωγήσω. ἀνάξω, ἀνώγημι, Imper. ἀνώγηθι, ἀνωχθί. ἡνώγα & ἀνωγα.
be hated,	Ἀπεχθάνομαι, ἀπεχθίω, ἀπεχθίσομαι, ἀπήχθημαι, ἀπηχθόμην.
please,	Ἀρίσκω, { ἀρίω, ἀρέ-σω, σομαι. ἤρεσα, ἤρεσάμην, ἤρεσμαι, ἤρεσθην.
increase	Ἀύξάνω, { αὐξέω, αὐξή-σω, σομαι, ηύξη-σα, μαι, ηύξάμην.
	Ἀύξω, { Ἀείξω, {
be dis-pleased,	Ἀχθομαι, ἀχθίω, ἀχθίσομαι, ἡχθίσθην, ἀχθισθή-σομαι.

Verbs in *αω*, frequentatives, as *ἰκτάω*, to come frequently.

Verbs in *ιαω*, signifying desire, as *μαθητιάω*, to desire to learn.

Verbs in *αω*, signifying imitation, as *χιάω*, to be as white as snow.

B.

go,	βαίνω,	{ βάω, βήσομαι, ἔβησα, ἔβησάμην, βῆ-βη-κα, μαι, βίβω, 2d Fut. βί-ομαι.
		{ βιβάζω, Part. Pres. βιβῶν.
		{ βίβημι, 2d A. ἔβην, Subj. βείω, Part. Pr. βίβας.

To cast,	Βάλλω, βαλῶ, ἔβαλον, βέβολα,	{ βλείω, βλήτω. βέβλη-κα, μαι, ἔβληθην, βληθήτομαι. βαλλίω βαλλήτω. βλῦμι, ἔβλην 2d. A. Opt. M. 2d Pers. βλεῖο. βολίω, βέβολα.
live,	Βιάσκει.	{ βίῳ, βιάτομαι, βεβία-κα, μαι, ἔβιον. βίωμι, ἐβίων.
bud,	Βλαστάνω.	βλαστῶ. βλαστήσω. βεκλάστηκα. ἔβλαστον.
feed,	Βόσκει,	{ βοσκίω βοσκή-σω, σομαι, βεβόσκηκα. βόω, βότω, βέβωκα.
will,	Βούλομαι,	βουλίω, βουλήσομαι, βεβούλημαι, ἔβου- λήθην.
eat,	Βράσκει, Βεβρώσκει,	{ βραίω, βρωσω, βέβρωκα. βρῶμι, ἔβρων. βεβρώσθω, βεβρώθοιμι.

Verbs in βω. preceded by a consonant,
as φέρω, to feed.

Γ.

marry,	Γάμω, ἔγημα, ἔγημαμην,	{ γαμῶ, γαμήσω, γαμήσομαι, ἐγαμήσα, γεγάμη-κα, μαι, ἐγαμήθην.
grow old,	Γηράσκω,	{ γηράω, γηράσομαι. ἐγήρασα. γεγέρακα. γήρῃμι, Pr. inf. γηράσαι. Part. γηράς.
become,	Γίγνομαι, Γίνομαι,	{ γιναίω, γεινῆσομαι ἐγενήσασθην, γεγένη- μαι, ἐγενήθην, ἐγενόμην, γέγονα. γείνω, γείνομαι, ἐγεινῶμην. γάω, γίγασ.
know,	Γιγνώσκω, ¹ Γινώσκω,	{ γνῶω, γινώ-σω, σομαι, ἔγνω-κα, σμαι, ἐγνώσθην, γνωσθήσομαι. γινῶμι, ἔγνωι.

1 The ancient form was γίγνομαι and γιγνώσκω; which was softened into γίνομαι and γινώσκω.

A.

<i>To learn,</i>	Δαίω,	{	δαίω, δαή-σω, σομαι, διδάμκα & δι- δαα, διδάμμαι, ιδάν. (δίδμα, 2 Aor. M. Subj. δάνται, to burn.)
<i>divide,</i>	Δαίω, δάζω,	{	δά-τω, σομαι, ἴδαα, ἰδασάμην, δίδα κα, σομαι.
<i>bite,</i>	Δάκνω, δήκα,	{	δή-ξω. ξομαι, ἴδηξα. δίδη-χα, γμαί, ἰδέχθην, ἴδακον.
<i>sleep,</i>	Δαρβάνω, δαρβίω,	{	δαρθέσομαι, διδάρθηκα, ἰδάρθην, ἴδαρθον & ἴδαρθον.
<i>fear,</i>	Δεῖδω, δεῖσω, δέδεικα,	{	δεῖδιμι, Imper. δίδιθι and δεῖδιθι. δίω, ἴδιον, Perf. M. δίδια,
<i>ask,</i>	Δίεμαι, δέω,	{	δέχομαι, δεδέμμαι, ἰδέθην, δεηθήσομαι.
<i>teach,</i>	Διδάσκω, διδάξω, δεδίδαχα,	{	διδασκίω, διδασκήσω.
<i>fly,</i>	Διδράσκω, διδράξω,	{	δράω, δρά-σω, σομαι, ἴδραα, δίδρακα. δρήμι, ἴδρην & ἴδραν.
<i>think,</i>	Δοκίω. Poet. δοκήσω, δεδόκηκα,	{	δόκω, δέξω, ἴδοξα, δίδο-κα, γμαι & κμαι. δοάω, δοάσομαι, ἰδοασάμην, Syn. ἰδοάμην.
<i>be able,</i>	Δύναμαι	{	δυνάω, δυνήσομαι, ἰδυνησάμην, διδύνη- μαι, ἰδυνθην. δυνάζω, ἰδυνάσθην.
<i>rise,</i>	Δύω,	{	δύω, δύ-σω, σομαι, δίδυ-κα, σομαι. οὔμι, ἴδυν.

Verbs in δω. preceded by a consonant,
as κυλίνδω, to roll.

E.

<i>excite,</i>	Ἐγείρω,	ἔγω,	ἡγρόμην, ἐγρέγορα.
<i>eat,</i>	Ἐδω, ἔσω, ἔκα,	{	ἰδίω, ἔδηκα, ἰδέσθην, ἔδηδα. ἰδίω, ἔδοκα & ἰδέδοκα, ἰδέδομαι.

Verbs in *εθω*, derivatives, as *φλεγέθω*, form *φλέγω*, to burn.

To see, *Εἶδω*,
or *εἶσω*,
κνωω, *εἶδον*, *ἴδον*,
οἶδα,¹

εἶδω, *εἶδήτω*, *εἶδη-σα*, κα, Plur. *ᾔδειν*.
εἶδημι, Pr. Opt. *εἶδειην*, inf. *εἶδέναι*.

Verbs in *εινω*, poetical, as *ἑρεείνω*, to ask.

ask, *Εἶσω*,
ἑρῶ,
ἑρομαι,

εἰρίω, *εἰρήτομαι*.
εἶρω, *εἶρήτομαι*, *εἶρη-κα*, καί, *εἰρήην*.

Verbs in *ειω*, signifying desire, formed from Futures, as *ὀψείω*, to desire to see, from *ὄπτω*, F. *ὄψω*.

drive, *Ἐλαύνω*,² *ἐλάω*, *ἐλάτω*,³ *ἤλασα*, *ἤλασάμην*, *ἤλα-κα* & *ἤ-ἤλακα*, *ἐλήλακα*, *ἤλαμαι*, *ἤληλαμαι* & *ἤλασμαι*, *ἤλάσθην* & *ἤλάσθην*.

perish, *Ἐρῶ*, *ἐρρέω*, *ἐρρήτω* *ἤρρησα*.
make *Ἐρροαίνω*, *ἐρρυθέω*, *ἐρρυθήτω*.
red. *Ἐρροαίνω*, *ἐρύω*, *ἐρύσω*.
come, *Ἐρχομαι*, *ἐλεύθω*, *ἐλεύσομαι*, *ἤλευσα*, *ἤλυθον*, Syn. *ἤλθον*, Perf. M. *ἤλυθα* & *ἐλή-λυθα*.

eat, *ἔσθω*,
ἔσθ.ω, } *ἔδω*, see page 131.

sleep, *Εὐδω*, *εὐδύω*, *εὐδύητω*.
find, *Εὐρίσκω*, *εὐρίω*, *εὐρήγω*, *εὐρησάμην*, *εὐρη-κα*,

1 *Θῖδα* has the force of the Present, as in Latin *novi*.

2 The origin of this Verb is *ἔλω*. Hence three forms are derived: the Bæotic, *ἐλάω*; the Æolic, *ἐλαύω*; and the Doric, *ἐλαύνω*.

3 In this Tense *σ* is frequently dropped, and the Contract form is adopted: thus, *ἐλῶ*, *ἐλας*, *ἐλᾷ*. *μελσαι* comes from *ἔλλω*.

<i>To have,</i> *Εχω,	{	σχίσω,	μαί, εὐρίθην, εὐρεθήσομαι, εὔροι, εὐρόμην.
		σχίσαι, σομαι, ἴσχη-κα, μαί, ἴσχιθην, σχιθήσομαι, ἴσχοι, ἴσχομην.	
<i>cook,</i> *Εψω,	{	σχῆμι,	2d A. Imperf. σχίς.
		ἔψω	ἔψῃσω, ἔψῃτομαι.

Z.

live,	ζάω, ζήσω,	{	ζῆμι,	ἔζην, ζῆθι & ζῆ.
gird,	ζωνύω, ζώννυμι,	{	ζώω, ζώω	ζώσω, ἔζωσα, ἔζωσάμην, ἔζω- κα, σμαι, ἔζώσθην.

Θ.

be willing,	Θείλω,	Θελέω,	Θελήτω, θέλῃσω, θεθέλῃκα.
sharpen,	Θηγάω,	Θήγω,	Θήξω, ἔθηξα, ἔθηξάμην, τίθη-κα, γμαι.
touch,	Θιγγάνω,	Θίγω,	Θί-ξω, ξομαι, ἔθιγον.
die,	Θνήσκω, Θνήξω,	Θνάω,	τίθηκα, τίθησθαι, τίθειναι & τίθ- ναι, τεθνήκας, (ῶσα, gen. ῶτος.)
		Θνήω,	ἔθανον, 2. F. M. θάνομαι.
		τεθνήκω, τεθνή-ξω, ομαι.	
leap,	Θορνύω, Θόρνυμι, Θρώσκω,	θίβημι,	Pr. Imper. τίθησθι, Opt. τιθ- ναιην, Inf. τεθιάναι, Part. τιθ- νὰς, 2d A. ἔθιην.
		θορέω,	θορήσω, ἔθορον, θοροῦμαι.
		θορήσκει,	

I.

place,	ἰδρύω,	ἰδρύω,	ἰδρύσω, ἰδρύσας, ἰδρύσάμην, ἰδ- ρυ-κα, μαί, ἰδρύθην & ἰδρύσθην.
cause to sit,	ἰζάνω,	{	ἰζάω, ἰζήσω, ἰζήσα.
		{	ἰζώ, ἰσω, ἰσα.

Verbs in ἰζω, derivatives from Verbs,
as πολέμιζω from πολέμιος, to fight.

<i>To direct,</i>	ἰένω,	ἰθύω, ἰθύσω. ἴθυσα.
<i>come,</i>	ἰκνέομαι,	{ ἴκω, ἴξομαι, ἴξαμην, ἴγμαι, ἰκόμεν. ἴξω, ἴξον.
<i>appease,</i>	ἰλάσσομαι,	{ ἰλά, ἰλάσσομαι, ἰλασάμην, ἴληκα, ἰλαξομαι, ἰλασθην, ἰλασθήσομαι, ἴλημι, ἴλαθι, P. M. ἴλαμαι.
<i>fly,</i>	ἵπτημι,	{ πτάω, πτήσω, πίπτηκα, πίπταμαι. ἔπτην,

K.

<i>burn,</i>	Καίω,	{ κήω, ἔκηα & ἔκεια, ἐκηάμην & ἐκειά- καύσω, κήσω, ἔκαον, ἐκάην. κέκαυκα,
<i>mix,</i>	Κεραυνύω,	{ κεράω, κεράσω, ἐκίρασα, ἐκαρασάμην, Κεράννυμι, κεκίρασμαι, ἐκεράσθην, κερασ- θήσομαι. Κίρνημι, κράω, κράσω, κέκρα-κα, μαι, ἐκράθην, κραθήσομαι.
<i>gain,</i>	Κερδαίνω,	{ κερδαίω, κερδή-σω, σομαι, ἐκέρδησα, κεκ- κερδανῶ, ἐκέρδηκα. κεκέρδασα,
<i>find,</i>	Κιχάνω,	{ κιχέω, κιχήτομαι, ἐκίχηςα, ἐκίχηςά- Κίχημι, κίχημι, κίχον.
<i>shout,</i>	Κλαίω,	{ κλήγω, Perf. M. κέκληγα. κλάγξω, κέκλαγχα.
<i>weep,</i>	Κλαίω,	{ κλαίω, κλαιήσω. κλαύσω, κέκλαυκα,
<i>hear,</i>	Κλυω,	κλῶμι, Imperf. κλῶθι & κέκλυθι.
<i>satisfy,</i>	Κορεινύω,	{ κορέω, κορέσω, ἐκόρεσα, ἐκορεσάμην, Κορίννυμι, κεκόρη-κα, μαι, ἐκορίσθην.
<i>hang,</i>	Κρεμαννύω,	{ κρεμάω, κρεμάσω, κρεμάσομαι, ἐκρέμασα, Κρεμάννυμι. ἐκρεμασάμην, ἐκρεμάσθην. κρέμνημι, κρέμαμαι.
<i>kill,</i>	Κτείνω,	{ κτῆμι, ἔκτην, 2d A. M. ἐκτάμην, Inf. κτενῶ, κτᾶσθαι, Part. κτάμενος. ἔκτακα & ἐκτόνηκα,

<i>To roll,</i>	Κυλίω,	{ κυλίω, κυλίσω, ἐκυλίσω, ἐκυλίσθην. κυλινδῶ, κυλινδῶσω.
<i>fasten,</i>	Κυνίω, κύνῃσω,	{ κύω, κύσω, ἔκυσσα, & ἔκυσσα.

Λ.

<i>draw</i>	Λαγχάνω,	{ λήχω, λή-ξω, ὄμομαι, λέληχα, Att. εἴλη- χα, γμαι, ἔλαχον, Perf. M. λείλογχα.
<i>lots,</i>		{ λήβω, λήψομαι, λέληθα, Att. εἴληθα, λείλημαι & εἴλημμαι, ἐλήφθην & εἴλήφθην, ληφθήσομαι, ἔλα- βον, ἐλαβόμην.
<i>receive,</i>	Λαμβάνω,	{ λαβείω, λαβέωμαι. λάμβω, λάμψομαι, ἐλαμψάμην, λείλαμ- μαι, ἐλάμψθην.
<i>be con- cealed or escape,</i>	Λαθάνω,	λήθω, Imp. ἔλθον, λή-σω, σομαι, λί- λησμαι & λείλασμαι, ἐλήσθην, ἔλαθον, ἐλαθόμην, λείληθα.

Μ.

<i>learn,</i>	Μαθάνω, μαθίω,	μαθήσομαι, ἐμαθησάμην, μεμά- θηκα, ἔμαθον.
<i>obtain,</i>	Μάρπτω, μάπω,	ἔμαπον, μαπίειν, μεμάποιεν.
<i>fight,</i>	Μάχομαι, μαχίω,	μαχήσομαι & μαχίσομαι, ἐμα- χισάμην, & ἐμαχησάμην, μεμά- χημαι, 2. F. μαχοῦμαι.
<i>about to be,</i>	Μέλλω, μελλίω,	μελλήσω, ἐμέλλησα.
<i>care,</i>	Μίλω, ¹ μελίω,	μελήσα, ἐμελησάμεν, μεμέλη- κα, μαι & μέμβλημαι, ἐμελή- θεν, ἐμελον, μέμηλα.
<i>mingle,</i>	Μιγνύω, Μίγνυμι,	{ μίγω, μί-ξω, ὄμομαι, ἔμιξα, μέμι- χα, γμαι, μεμιζομαι, ἐμίχθην, 2 A. P. ἐμίγην, μιγήτομαι.
<i>remem- ber,</i>	Μιμνήσκω, μνάω,	μνή-σω, σομαι, ἐμνησα, ἐμνησά- μην, μέμνημαι, μεμνήσομαι, ἐμ- νήσθην, μνησθήσομαι.

1. This Verb is chiefly used as an Impersonal.

To remain,	Μίμνω,	μενίω,	μιμνήσκω.
wipe off,	Μοργνύω,	{	μόργω, μόρξω, ἑμορξάμην.
	Μόργνυμι,		
	Ὁμόργνυμι,		
bellow,	Μύκω,	{	μυκάω, μυκήσω.
	μίμυκα,		
	ἔμυκον,		

N.

inhabit,	Ναίω,	νάω,	νάσσομαι, ἵνασα, ἵνασάμην,
			ἵνασθην.

Verbs in ναω, } derivatives, as περινάω
 νειω; } from περιάω, to pass over.

.O

be pained,	Ὀδᾶξω,	ὀδαξίω,	ὀδαξήσω.
smell,	Ὄζω,	{	ὀζίω, ὀζίσσω & ὀζήσω, ὄζισσα.
	ὄσσω,		
Perf. M. ὤδα, ¹		{	οἰδέω, οἰδήσω, ὤδη-σα, κα.
swell,	Οἰδαίνω,		
	Οἰδάνω,		
	Οἰδίσκω,	{	οἶω, οἶήσομαι, ὤημαι, ὤήμην, ὤήθην.
think,	Οἶομαι,		
	Οἶμαι,		
go,	Οἴχομαι,	{	οἰχέω, οἰχήσομαι, ὠχη-κα, μαι.
	2 Λ. ὠχόμην,		
	οἰχόω,		ὠχωκα.
slide,	Ὀλισθαίνω,	{	ὀλισθίω, ὠλίσθη-σα, κα, ὠλίσθον, ὠλίσ-θην.
	Ὀλισθάνω,		
destroy,	Ὀλλύω,	{	ὀλέω, ὀλέσω, ὤλεσα, ὤλε-κα, μαι & ὀλώλεκα. ὤλίσθην, ὤλον, ὀλῶ, ὤλῳμην, ὀλοῦμαι, ὤλα & ὤλωλα.
	Ολλυμι,		
swear,	Ὅμνύω,	{	ὁμόω, ὁπόσω. ὤμοσα, ὤμοσάμην. ὤμο-κα & ὁμάμοκα, μαι, 2 F. M. ὁμοῦμαι,
	Ὅμνυμι,		
imprint,	Ὁμόργνυμι,	ὁμόργω,	ὁμόρξω, ὤμορξάμην.

1 Ὀδᾶδα has the sense of the present.

To as-	ὄνιμι,	{	ὄνι-σω, σομαι, ὄνισα, ὄνισάμην
	ὄνινημι,		& ὀνάμην, ὀνιμαι, ὀνάθην, 2 Aor. ὀνάμην.
rise,	ὄρνυμι,	{	ὄρω, ὄρσω, ὤρσα, ὤρμαι, ὄρωρα & ὠρορα, ὠρέμην.
	ὄρνυμι,		
smell,	ὄσφραίνομαι,		ὄσφρέω, ὄσφρέτομαι, ὠσφρέμην.
owe,	ὄφειλω,	{	ὀφειλέω, ὀφειλήσω, ὠφείληκα, ὠφειλοι & ὠφελον.
	ὄφλω,		
	ὄφλισκάνω,		ὀφλέω, ὀφλήγω, ὠφληκα.

Π.

suffer,	Πάσχω,	{	πήθω, πείσομαι, Bæot. for πήτομαι, ἔπησα, ἔπαθον, πέπηθα.
			παθίω, παθήσω, ἐπάθησα, πεπάθηκα. πίθω, Perf. M. πίπειθα, πιποσ-θα & χα.
pass,	Περίω, Πέρινημι, Πιπράσκω, Πρίαμαι,	{	πείρω, ¹ Syn. πείρω, πείρω, πέπρα-κα, μαι, πεπράσομαι, ἐπράθην, πρ-βήτομαι.
	Πέσσω,		πέπτω, πέψω, ἔπειψα, πέπιμμαι, ἐπ-έφθην,
lay open,	Πεταίνω, Πεταίνυμι,	{	πετάζω, πετάσω, ἐπέτασα, πεπίτακα & πίπτακα, πεπέτασμαι, πίπτασμαι & πίπταμαι ἐπετάσθην.
fasten,	Πηγνύω, Πήγνυμι.	{	πήγω, πήξω. ἔπηξα, ἐπηξάμην, πίπηχα, γμαι, ἐπήχθην, ἐπάγειν, παγήτομαι, πίπηγα.
			πίω, πώσω, πίπω-κα, μαι & πίπομαι, ἐπόθην.
drink,	Πίνω, Πῶμι,	{	πίω, Pres. M. πίομαι, πίσομαι, ἔπιον, 2 F. M. πιούμαι.
			πίμι, Imper. πῖθι,
give to drink, Πιπίσκω, πίω, πίσω, ἔπισα.			

¹ Περίω, to pass into another country; περίω, to pass for the purpose of selling; πρίαμαι, in the Middle Voice, to buy a person, or thing, brought from another country.

To fill,	Πίπλημι,	{	πλάω, πλήσω, ἔπλησα, ἐπλησάμην,
	Πίμπλημι,	{	πίπλησμαι, ἐπλήσθην, πέπληθα.
	Πιμπλάω,	{	πλήμι, Imp. Pas. ἐπλήμην.
fall,	Πίπτω,	{	πτόω, πήπτωκα.
		{	πέτω, ἔπεσα, ἐπεσάμην.
		{	πεσῶ, ἔπεσον, 2 F. M. πεσοῦμαι.
sneeze,	Πτάριμαι,		πταίρω, ἔπτарον.
inquire,	Πυνθάνομαι,		πεύθω, πεύσομαι, πέπυσμαι, ἐπυθόμην, πυθοῦμαι.

P.

do,	ῥίζω,	{	ῥργω, Att. ῥρδω, ῥρξω, ῥργμαι, ἔργμαι & ἔεργμαι, Perf. M. ἔοργα.
	ῥέξω,		
	ῥρέξω,		
flow,	ῥίω,	{	ρύω, ρύσω, ρύσομαι, ἔρρύηκα, ἔρ- ρύην.
break,	ῥηγνύω,	{	ρήσσω, ρήξω, ῥρήξω, ῥρήξάμην, ῥρήγα & ῥήρωγα, ῥρήγην. ραγήσομαι.
	ῥήγνυμι,		
strength-	ῥαινύω,	{	ρώω, ρώσω, ῥώω-σα, κα, μαι & σμαι,
en,	ῥάινυμι,	{	ῥρώσθην, ῥρώσο, farewell.

Σ.

quench,	Σβεινύω,	{	σβείω, σβείσω. ἵσβεσα, ἵσβεκα & ἵσβε- κα, ἵσβεσμαι, ἵσβείσθην, σβε- σθήσομαι,
	Σβείνυμι,		σαῖμι, ἵσβην,
scatter,	Σκεδανύω,	{	σκεδάω, σκεδάσω, ἰσκέκα-σα, σμαι,
	Σκεδάνυμι,		ἰσκεδάσθην.
dry up,	Σκέλλω,	{	σκλάω, σκλήσομαι, 1 A. ἵσκηλα, ἵσκ- ληκα.
			σκληρῶμι Pr. Inf. σκληῖναι.

Verbs in σκω,¹ derivatives form their

1 Verbs in σκω, which have a great affinity to Verbs in μι, are derived from Primitives in αω, ιω, ω, and υω, and are formed by the insertion of κ after the σ of the 1st Future: thus, from γηράω, γηράσω is formed γηράσκω, to grow old; from ἀρίω, ἀρίσω, ἀρίσκω, to please; from βίωω,

tenses from their primitives, as *εὐρίσκω, εὐρίω, εὐρήσω, &c.* to *find*.

To offer *Σπένδω, σπείω, σπεί-σω, σομαι. ἔσπεισα, ἐσπείσαμένη, ἔσπεισμαι, ἐσπείσθην.*

Spread, *Στορενύω, } στορέω, στορίσω, στορέω. ἐστόρεσα, ἐστορεσάμην, ἐστορισθην.*
Στορεννυμι, } στορέω, στορίσω, ἐστρωσα, ἐστρωσάμην, ἐστρωμαι.
Στρίνω, } στρίω, στρίσω, ἐστρωσα, ἐστρωσάμην, ἐστρωμαι.
Στρίννυμι, } στρίω, στρίσω, ἐστρωσα, ἐστρωσάμην, ἐστρωμαι.

have, *Σχίδω, σχίω, See page 153.*

T.

bear, *Ταλάω, } τλάω, τλήσομαι, τέτληκα.*

Τέτλημι, } τλήμι, ἔτλην.

extend, *Ταινύω, τάγω, ἔταγον, τέταγα.*

cut, *Τέμνω,¹ } τιμάω, τιμήσω.*
Τιμῶ, } τιμείω, τιμήξω, ἔτμηξα, τέτμηκα, μαι,
τιτίμμηκα, } τιμήθην, ἔτμηγον, ἐτμήγην, τμαγήσομαι.

bring forth, *Τίκτω, τέκω, τί-ξω, ξομαι, ἐτέχθην, ἔτικον, ἐτεκόμην, τίτοκα.*

bore through, *Τιτράω, } τράω, τρήσω. ἔτρησα, τίτρηκα, μαι, ἐτρήθην.*
Τίτρημι, } τιτράινω, 1 A. ἐτίτρηνα.

wound, *Τιτρώσκω, τρώω, τρώ-σω. σομαι, ἔτρωσα, τίτρωμαι, ἐτρώθην, τρωθήσομαι.*

βιάσω, βιώσκω, to live; and from μεθύω, μεθύσω, μεθύσκω, to be drunk.

Some of these, like Verbs in *μι*, prefix the Reduplication, as *γινώσκω, to know, from γνῶσκω, τιτρώσκω, to wound, from τρώσκω.* Some change the vowel of the penultima, as *ῥέω, ῥέωσκω, ῥέωσκω, to grow up.*

1 *Τέμνω* and *τάμνω* are both found; the former derived from *τέμνω*, the latter from *τάμνω*. Hence the 2d Aorist is either *ἔτμημι* or *ἔταμην*. See page 79.

To run,	Τρέχω, δρίξω,	{ δραμῖω, διδράμην-κα, μαι. δρίμω, ἰδραμον, 2 F. M. δραμοῦμαι, δίδρομα.
eat,	Τρώγω, ἔτραγον,	{ φάγω, φάγομαι, 2 F. M. φαγοῦμαι, ἔφαγον.
be,	Τυχάινω,	{ τυχῖω, τυχῆτω, ἐτύχῃσα, τίτυχῃκα. τεύχω, τεύξομαι. τίτευχα. τίτυγμαι, τετύξομαι, ἐτυχθην, ἔτυχον.

Υ.

promise, Ὑπισχέομαι, ὑποσχίω, ὑποσχήσομαι. ὑπέσχημαι,
ὑπέσχ-έθη, ἔμην.

Verbs in *υθω*, derivatives, as φθινύθω,
from φθίω, to consume.

Verbs in *υω*, polysyllables, as σβενύω,
to quench.

Φ.

say,	Φάσκω,	{ φάω, φήτω, ἔφησα. φημι, ἔφην, ἐφάμην. οἶω, οἶσω, οἶσομαι, οἶσθην, οἰσθήσο- μαι.
		ἐνέγκω, 1 A. ἤνεγκα, ἤνεγκάμην, ἤνιχθην, ἤνεγκον, ἤνεγκόμην.
bear,	Φέρω,	{ ἐνέκα, 1 A. ἤνεια, ἤνεικάμην, ἐνῆνεγ- μαι, ἤνιχθην. ἐνέχω Per. M. ἐνήνοχα. φορέω, φορήσω, ἐφόρησα, πεφόρημαι, Syn. φρίω, φρήσω, &c. φεῆμι, Imp. A. 2. φέρε.
prevent,	Φθάινω,	{ φθάω, φθάσω, φθήσομαι, ἔθθα-σα, κα.
corrupt,	Φθίνω,	{ φθῆμι, ἔφθην. φθίω, φθί-σω, σομαι, ἔφθισα, ἔφθι-κα, μαι.

To pro-Φύω,¹
duce. φύσω,
πίφυκα, } Φῶμι, ἔφυν.

X.

rejoice,	Χαίρω, χαρῶ, κίχαρκα,	}	χαρίω, χαρήσω, χαρήσομαι, ἰχάρη.
			χαίρειω, χαίρήσω, ἰχαίρησω, κίχαρη-κα, μαι, κίχαρήσομαι.
obtain,	Χαίθάνω,	}	χάζω, ἰχαθόν, κίχαίθα.
			χείω, χείσομαι.
gape,	Χάσκω Χασκάζω,	}	χαίνω, χανῶ, χανοῦμαι, ἰχανον, κίχανα & κίχηθη.
colour,	Χρωνύω, Χρῶννυμι,		}	χρίω, χρώσω, κίχρω-μαι & σμαι.
bury,	Χωνύω Χώννυμι,	}		χίω, χώσω, ἰχῶσα, κίχῶσμαι, ἰχῶσ- θην, χῶσθήσομαι.

Ω.

drive, ὠθέω,
ἰώθουν,
ᾠθήσω, } ᾠθω, ᾠσω, ᾠσα, ᾠσμαι, ᾠσθην.²

1 Φύω signifies to produce; Φῶμι, in the middle sense, to suffer one's self to be produced, or to be born. The Perf. πίφυκα, as well as the 2d Aor. ἔφυν, φῦναι and φύς, has a passive signification.

2 To the list of Defective, may be added IMPERSONAL VERBS, which differ little from those in the Latin language, and will be easily learnt by use.

VERBAL NOUNS

are formed from Tenses of the Indicative, by dropping the Augment, and changing the termination.

Some are formed from the Present, as δύναις, strength, from δύναμαι, to be able, κλέπτης, a thief, from κλέπτω, to steal.

Some few from the Aorist as δόξα from ἴδοξα, θήκη from ἔθηκα; φυγή from ἔφυγον, πάθος from ἔπαθον.

ADVERBS.¹

Those, which require particular notice as distinguished from the Latin, are the following; signifying

In a place, ending in *θα, θι, χη, χου* and *οι*; as *ἰνταῦθα*, *here*; *οὐρανόθι*, *in Heaven*;

The larger proportion are formed from,

1. The *Perfect Active*, distinguished by *κ, χ, or φ*, in the last syllable, as *φείκη* from *πίφρικα*, *διδάχη* from *δεδίδαχα*, *γραφὴ* from *γίγραφα*.

2. *Perfect Passive*.

First Person, distinguished by *Μ*, and ending in

μα, ποίημα from *πεποίημαι*,

μη, μνήμη from *μέμνημαι*,

μος, ψαλμός from *ἔψαλμαι*,

μων, μνήμων from *μέμνημαι*;

Second Person distinguished by *Σ* and ending in

σια, θυσία from *τίθυσαι*,

σις, λήξις from *λέλειξαι*,

σιος, θαυμάσιος from *ταθαύμασαι*,

σιμος, χρήσιμος from *πέχρησαι*;

Third Person, distinguished by *Τ*, and ending in

τηρ, της, δοτήρ, ποιητής,

τηριος, τηριον, λυτήριος, ποτήριον,

τος, τικος, αἰσθητὸς, ἀκουστικὸς,

τρα, τρον, μάκτρα, κάτοπτρον,

τωρ, κοσμήτωρ,

τιος, τια, τεον, γραπτός, γραπτία, γραπτίον.

3. *Perfect Middle*, terminating in *α, ας, ες, η, ης, ις, ες* as *φώρα* from *ἔωθρα*, *νομᾶς* from *νόημα*, *τοκεὺς* from *τίτοκα*, *τροφὴ* from *τίτροφα*, *τυπὴ* from *τίτυπα*, *βολίς* from *βέβολα*, *τομὸς*, from *τίτομα*. &c.

1 The undeclinable parts of speech are comprised under the general name of PARTICLES.

πανταχῇ and πανταχοῦ, in every place ; πεδοῖ, on the ground.

Motion from a place, in δε and δι, as οὐρανόθεν, and οὐρανόθεν, from Heaven,

Motion to a place, in δε, ζε, σε and σι, as οὐρανόνδε,¹ and οὐρανόσει, to Heaven ; χαμαῖζε, to the ground ; Ἀθήνησι, to Athens.

ADVERBIAL PARTICLES, used only in Composition.

α or αν, signifying	Privation, from ἄνυ, without, ² as ἄνυδρος, without water.
	Increase, from ἄγαν, much, as ἄξυλος, much wooded.
	Union, from ἅμα, together, as ἄλοχος, a consort.

The following signify increase :

αρι, from ἄρω, to furnish.	ερι, from ἔρω, to connect.
βον, from βοῦς, an ox.	ζα, Æolic for διζ.
βρι, from βριθύς, strong.	λα from λίαν, much.
δα, from δασυς, thick.	λι, the same.

Δυς signifies difficulty, as δυστυχίῳ, to be unhappy.³

Νε and νη signify privation, like the Latin ne, as νηλεής, without pity.

1 Homer Sometimes doubles δε, as ὄνδε δέμονδε.

2 Α before a consonant drops the ν, as ἀθάνατος, immortal. Thus the English Article an, from the German ein, drops the n before a consonant, as an arm, a man.

3 So in Ovid ; *Dyspari*, Unhappy Paris !

Metrical Synopsis of Inseparable Particles.

Ἄρ' ἱρι, βου, δα, ζα, λα, λι, βρι, composita augent
 Δυς, diff. η et νη, priv. α privat. colligit, auget.

PREPOSITIONS.

Six are Monosyllables : εἰς, ἐκ or ἐξ, ἐν, πρὸς, πρὸς, σύν.

Twelve Dissyllables : ἀμφὶ, ἀνὰ, ἀντὶ, ἀπὸ, διὰ, ἐπὶ, κατὰ, μετὰ, παρὰ, περὶ, ὑπὲρ, ὑπό.¹

In composition, five of these *increase* the signification : εἰς, ἐκ or ἐξ, σύν, περὶ, ὑπέρ.

Six sometimes *increase*, and sometimes *change* : ἀντὶ, ἀπὸ, διὰ, κατὰ, παρὰ, πρὸς.

One *diminishes* : ὑπό.

One *changes* : μετὰ.

Metrical Synopsis of the Government of Prepositions :

Ἄντ', ἀπ', ἐκ, πρὸς, Genit. εἰς. ἀν', Acc. σύν, ἐν, que Dativo. Δι', ὑπέρ, Acc. Genitiv. κατὰ καὶ μετὰ, insuper addunt.

Ἄμφ', ἐπ', ὑπὸ, παρὰ πρὸς, περὶ, tres sumunt sibi casus. Poetæ jungunt ἀνὰ, καὶ κατὰ, καὶ μετὰ Dandi.

CONJUNCTIONS

are exhibited with the Moods to which they are joined, in the SYNTAX.

1 Of the Prepositions the three first are *Atonics*, without an accent, the rest are *Oxytons*.

SYNTAX.

THE NOMINATIVE AND THE VERB.

The Nominative Case is the subject of the Verb ; as,

ἐγὼ δίδωμι, I give.

A Verb agrees with its Nominative in Number and Person ; as,

Σωκράτης ἔφη, Socrates said.

Ὀφθαλμὸς λάμπεται, His eyes shine.

Κατάδουσιν ὄρνιθες, Birds sing.

A Neuter Plural is generally joined with a Verb Singular ; as,

Ὅρσα τρίβει, Homer, Mountains trembled.²

1 Several rules of construction, which are common to the Greek and Latin languages, are here omitted ; but some of the anomalies are noticed, which the latter has imitated from the former.

2 As a Noun of multitude Singular may be followed by a Verb Plural, a Neuter Plural is often taken in a collective sense, and followed by a Verb Singular. Thus when Homer says *δοῦρα σείσηπαι*, he means *the collection of planks and timber, with which the ships were constructed.*

The Plural Noun is sometimes Masculine or Feminine, but it is used in a collective sense ; as *ἀχρεῖται ἰμφαιρέλιον*, Pindar ; *δέδοκται τλάμονες φῦγαι*, Euripides

A Dual Nominative is sometimes joined with a Verb Plural; as,

Ἄμφω λείγουσι, Herodotus. *Both say*.¹

SUBSTANTIVE AND SUBSTANTIVE.

Substantives signifying the same thing agree in case; as,

Κυαξάρης ὁ παῖς τοῦ Ἀστυάγου, *Cyaxares, the son of Astyages*.

THE SUBSTANTIVE AND THE ADJECTIVE.

An Adjective agrees with its substantive in Gender, Number and Case; as,

Ἄνδρες ἀγαθοί. *Good men*.

Ὅμιλίας κακαί. *Evil communications*.

Ἔθνη πολλὰ. *Many nations*.

In the Doric and Ionic Dialects the Singular or Plural Verb followed the Neuter Plural Nominative; the Attic restricted the Verb to the Singular, except in some instances, of which animals are the subject.

This construction is not confined to the Greek language. It is frequent in the Hebrew: see Exodus xxi. 4. Job xii. 7. Isaiah ii. 11. Psalm lxxiii. 7. &c. In French this mode is common in every Gender in an Impersonal form: *Il est des hommes, il est des femmes*. But the Verb in that case precedes the Nominative: *il vient de sonner dix heures*; if the Nominative precedes, it has a Verb Plural: *dix heures viennent de sonner*.

1 In prose this construction is general.

In the same manner a Dual Substantive, as it signifies more than one, may have an Adjective Plural; but the Verb or Adjective can seldom be of the dual number, when the Noun implies more than two.

To this rule belong Articles, Pronominal Adjectives, and Participles.

An Adjective of the Masculine Gender is sometimes found with a Feminine Substantive; as,

Τὸ γυναικί, Xenophon. *The two women.*¹

A Substantive is sometimes used as an Adjective; as,

1 The Attic construction is used in order to generalize the sense, as *Θεὸς* and *Deus* are applied to both sexes for a divine, *ἄνθρωπος* and *homo* for a human person. Thus *ducente Deo* in Virgil refers to Venus, and *αὐτὴν τὴν Θεὸν* in Herodotus to Minerva. Perhaps also this form is adopted to dignify the female sex. On this principle, when a woman speaks of herself in the Plural Number, a mode of speech adopted by the great, she uses the Masculine Gender; as, *οἱ προβήσκοντες*, Eurip. spoken by Alcestis of herself; *κτενοῦμεν, οἵπερ ἐξέφύσαμεν*, by Medea; *παθόντες, ἡμαρτηκότες*, Sophocles, by Antigone. Thus also when a chorus of women speak of themselves. This mode is confined to the Dual and Plural. The Masculine Article is joined with a Feminine Noun in the Dual only.

Compound and Derivative Adjectives in *ος* are considered by the Attic writers as of two terminations, consequently used as Feminine as well as Masculine. See page 35.

Comparatives and Superlatives of three terminations sometimes express the Feminine by the Masculine termination, as *ἀπορρώτερος ἢ λύψις*, Thucydides.

When the Adjective is put in the Neuter after a different Gender, *χρῆμα* is understood, as *ὀρθὸν ἢ ἀλήθεια*, Soph. Thus *triste lupus stabulis*, Virg. The ellipsis is sometimes supplied, as *τί χρῆμα δράσεις*, Soph.

Γλῶσσαι Ἑλλάδα ἰδίδαξι, Her. *He taught the Greek language.*¹

The Substantive is often changed into a Genitive Plural, preceded by a Pronoun, or an Article; as,

Οἱ ἀγαθοὶ τῶν ἀνδρῶν, Isocrates. *Honorable men.*²

THE ARTICLE.

The Article is used to make a distinction or emphasis. With the Infinitive it supplies the place of Nouns, Gerunds and Supines. With a participle, it is translated by the Relative and Indicative.

1 So *ficus anus*, Pliny. *An old fig tree.* This combination is common in English; thus *sea water*, *gold watch*, *house dog*. Ἑλλὰς may be considered as an Adjective used as a Substantive.

Adjectives are frequently employed alone, taking the place of a Substantive, as οἱ πολλοί, τὰ ἴμα, &c. Indeed many Substantives in all languages were formed in this manner, thus ὁ ποιμὴν, i. e. ἀνὴρ; δικάσται, i. e. ἄνδρις; πατεῖς, i. e. γῆ; patria, i. e. terra; the cold, i. e. weather, &c.

2 So *nigræ lanarum nullum colorem bibunt*, Plin. By this construction eminence is expressed in Hebrew, as Prov. xxi. 20. Isaiah xxviii. 8.

This construction is also found, in Attic writers, in the singular, as τὴν πλείστην τῆς στρατιᾶς. Thuc.

In the Greek idiom the Genitive of Personal is used instead of the Possessive Pronouns, as τὴν μητέρα μου τιμᾷς, Xen. *You honour my mother.* But the latter are sometimes found with the Article, particularly in the orators, as τὴν ὀνόμοιαν τὴν ὑμετέραν οἱ πολλοὶ μισοῦσι, Isoc.

With *μὲν* and *δὲ* it signifies *partly*; and it is often used for ornament; as,

Ἀισχόλος, ὁ τραγῳδῶς. Æschylus, the tragedian.

Τὰ ἔξω. The things without.

Εἰ τῷ Θρονίῳ. In wisdom.

Ὁ ἔρχομένος. He that cometh.

Τ' ἀνθρώπειον γένος, τῇ μὲν ἀγαθόν, τῇ δὲ φαῦλον. Mankind are partly good, and partly bad.

Ἡ νίκη ἣ νικησάσα τὸν κόσμον ἡ πίστις. Faith, the victory which overcomes the world.

THE RELATIVE AND THE ARTICLE.¹

The relative often agrees with its Antecedent in case, by attraction; as,

Ἐν ταῖς ἑορταῖς, αἷς ἡγομεν, Aristophanes, In the festivals, which we celebrated.²

The Article is poetically used for the Relative; as,

Πατὴρ, ὁ σὺ ἔτρεφε, Hom. Your father, who educated you.³

1 As the Relative and the Article have the same origin, as they are frequently used the one for the other, and the Feminine in both is distinguished only by the accent, they are joined under one head.

2 This is called *attraction*, as the Antecedent attracts the Relative into its case. This Attic form has been imitated in Latin; *Si quid agas eorum, quorum consuesti*, Cicero.

The Relative, in this construction, sometimes precedes the Substantive; as, *ὃν ἡ ἔχεις δυνάμει*, Xen.

3 The Article is often put for *ὁὗτος* and *ἐκεῖνος*, as *ὁ γὰρ βασιλεὺς χολώβεις*, Hom. In this sense *ὁ* or *ἐ* may be considered as the Nominative of the Pronoun Personal *ὁὗ*. The Relative also sometimes bears the same signification, as *ἡ δ' ὁ*, Plato. *And he said.*

The Article, when it differs from the English, is found in a general, or indefinite sense, and even before proper names; as,

Τὴν εἰρήνην ποιεῖσθαι, Demosthenes. *To make peace.*¹
 Εφη ὁ Σωκράτης, Xen. *Socrates said.*²

It is frequently joined to a Participle; as,

Ὁ φυλάττων, Her. *The guarding, i. e. he, who guards.*³

The Article in the Neuter Gender, before a Genitive, signifies elliptically *possession or relation*; as,

Ὁ Θεὸς τὰ τῶν ἀνθρώπων διοικεῖ, Isoc. *God directs the affairs of men.*⁴

1 Similar to this is the French idiom *la paix*. Even in these instances a particular emphasis is often implied: thus, ἡ εἰρήνη may signify *the peace desired*; ὁ Σωκράτης, *the great philosopher*. In Italian *Il Tasso*, and in French *le Tasse*, express *the Poet Tasso*. Thus in Holinshed and Shakspeare, *The Douglas*.

2 Xenophon frequently omits the Article, ἀδικεῖ Σωκράτης, Memor. but never with εἶπε or εἶπε.

3 The Article is sometimes dropped by the Poets, and the Participle is used alone, as εὐράν, Pind. *the inventor*; ἀμῶντις, Theocritus, *the reapers*. Thus in Horace *spectans*, *the spectator*; *mugientes*, *the oxen*.

4 Sometimes the ellipsis is supplied, as τὰ τῶν Θεῶν πράγματα κακῶς ἔχει, Isoc.

In some cases the relation between the Article and the Noun following is so close, that the distinction of the *property* and the *thing*-itself is scarcely perceptible, as τὰ τῆς τύχης ὀξείας ἔχει τὰς μεταβολάς, Dem. *FORTUNE has*

THE GENITIVE.¹

One Substantive governs another, signifying a different thing, in the Genitive; as,

Σέλας ἡλίου. *Light of the sun.*

An Adjective in the Neuter Gender, without a Substantive, governs the Genitive; as,

Τὸ λοιπὸν (μέρος) τῆς ἡμέρας. *The rest of the day.*

sudden revolutions. Thus τὸ ἰμὸν, τὰ ἰμά, are sometimes equivalent to ἰγὰ, &c.

The Plural Article, followed by ἀμφὶ and περὶ with a proper name, signifies attendants, or the party, as οἱ ἀμφὶ Πρίαμοι, Hom. meaning the attendants of Priam; ἰππὶ τίθεντο τῷ Σωκράτει οἱ ἀμφὶ τὸν Ἄνυτον, Ælian, meaning the party of Anytus. Here is evidently a distinction of persons, and Priam and Anytus alone cannot be implied. This is found in Latin: *Qui circa illum erant*, Ter. *Qui sunt a Platone*, Cic.

The Article has a peculiar construction in this elliptical form before an Accusative and an Infinitive Mood; as, τὸ χαίρειν τοῖς μιμήμασι πάντας, σύμφυτοι τοῖς ἀνθρώποις ἴσσι, Arist. This circumstance, that all should delight in imitations, is natural to men. This form is common in the Scriptures; as ἐν τῷ εἶναι αὐτὸν, St. Luke; i. e. ἐν τῷ χρόνῳ, or πράγματι, in the time, or circumstance, that he was; or simply, while he was.

1 The primary signification of the Genitive is the origin, or cause, from which a thing proceeds, or possession. To these may be traced most of the uses, to which that case is applied. But in construction, it must depend either on a Substantive, or a Preposition, expressed or understood.

Adjectives signifying *plenty, worth, condemnation, power, and their contraries*; also *verbals*, compounded with a *privative*, and those, which signify an *emotion of the mind*, require the Genitive; as,

Ἔργα πλεῖστου ἄξια. *Works worthy of the highest value.*

Τῶν χαλιπῶν ἄπειρος διαβίωσις. *You shall live without trouble.*

Γυμνάσια μιστὰ ἀνδρῶν. *Places of exercise full of men.*

Ἀναίτιος ἀφροσύνης. *Not blameable for imprudence.*

The *matter*, of which a thing is made, is put in the Genitive; as,

Τὸν δίφρον ἐποίησεν ἰσχυρῶν ξύλων, Xen. *He built the chariot of strong wood.*¹

Cost or value, crime or punishment, difference or eminence, are put in the Genitive; as,

Δὲς αὐτὸν ἡμῖν δραχμῆς, Anacreon. *Give him to us for nine pence.*²

Γράφομαι σε μοιχείας, Lysias. *I accuse you of adultery.*³

1 So the measure, as διακοσίων ποδῶν, Thucydides.

This Genitive is governed by ἐκ and ἀπὸ, sometimes expressed, as τετυγμένα ἐξ ἀδάμαντος, Theocr. ἀπὸ ξύλων πεποιημένα, Hesiod.

2 This is governed by ἀντὶ, as ἀλλάττεσθαι τινι τροφᾷς ἀντι νομόματος, Arist. Sometimes the Dative is used: πρίασθαι βουσί, Lucian.

3 This is governed by περὶ, as διώκω σε περὶ θανάτου, Xen. These words are sometimes put in the Dative, ζημιώσαντος πενήκοντα ταλάντοις, Her.

Διαφέρων τῶν ἄλλων, Plato. *Different from the others.*
 Χάρμα πάντων ἐπάξιον, Pindar. *A joy surpassing all.*

Εἰμί and γίνομαι, signifying *possession, property, or duty*, govern the Genitive ; as,

Ὁ πιπρασκομένος ἑτέρου γίνεταί. *He, who is sold, becomes the property of another.*

Part of time is put in the Genitive ; as,

Θίρους τε καὶ χειμῶνος, Xen. *In summer and winter.*¹

Exclamations of *grief and surprise* are put in the Genitive ; as,

Τῆς μοῖρας, Aristoph. *What folly!*²

Comparatives are followed by a Genitive ; as,

Ἄναρχίας μεῖζον οὐκ ἔστι κακόν, Sophocles. *There is no greater evil than anarchy.*³

1 This is governed by ἐπὶ, sometimes expressed, as ἐπ' ἡμέρας, Her. When the Dative is used, it is governed by ἐν understood, and sometimes expressed : ἐν τῷ αὐτῷ Σερεί, Thuc.

2 Οἷμοι is often prefixed, as οἷμοι τῶν κακῶν, Aristoph. i. e. *ένεκα*.

3 This Genitive is governed by ἀντὶ or πρό: thus μεῖζον ἀντὶ τῆς πάτρας, Soph. *Than* after a Comparative is often expressed by ἢ, as τί γίνετ' αὖ ἔλκος μεῖζον, ἢ φίλος κακός, Soph.

The Comparative μᾶλλον is sometimes understood, as καλὸν τὸ μὴ ζῆν ἴσθιν, ἢ ζῆν ἀθλίως, Menander.

Perhaps the Genitive after the Comparative may be considered as the Case absolute: thus ἀναρχίας (οὐσης und.) *anarchy existing, there is no greater evil.*

Perhaps, too, ἢ may be considered as the Subjunctive.

Partitives, Comparatives, Superlatives, Interrogatives and Numerals govern the Genitive Plural ; as,

Μόνος βρότων. *The only one of mortals.*

Ὅι νεώτεροι ἀνθρώπων. *The younger of men.*

Κάλλιστος ποταμῶν. *The most beautiful of rivers.*

Verbs signifying the senses, or the passions, are followed by a Genitive ; as,

Τῶν μαρτύρων ἀκηκίᾳτι, Isoc. *You have heard the witnesses.*¹

Τίς οὐκ ἐν ἀγάσαιο τῆς ἀρετῆς, Dem. *Who would not admire virtue ?*²

Τὸ ἐρεῖν τῶν σωφρόνων, Æschines. *To love the modest.*³

of εἰμί. On that principle, the resolution of the last examples will be : *Let there be, or if there be a bad friend, what can be a greater care ? If it be necessary to live miserably, not to live is desirable.*

1 Many of these are frequently found with an Accusative. Those of *seeing* always, as ὁρᾷ τὸν καιρὸν, Isoc.

Ἀκούω, signifying *to hear* one's self called, or simply *to be called*, has the construction of Verbs of existence, as εἶναι ἀκούσομαι κακῶς, Soph. It is often used with the adverbs εἶ, κακῶς and καλῶς, and followed by ὑπὸ or παρὰ with a Genitive, as κακῶς ἀκούειν ὑπὸ τῶν πολιτῶν, Isoc. Thus Cicero, *Est hominis ingenui velle bene audire ab omnibus.* So Milton.

Or hearst thou rather pure æthereal stream.

2. Thus Virgil, *Justitiæ prius mirer, belline laborum?*

3 To these may be added Verbs signifying *to abstain, to ask, to attain, to begin, to care, to cease, to command, to conquer, to despise, to differ, to endeavour, to fill, to neglect, to remember, to restrain, to separate, to share, to spare ;* and in general those, which imply *of* or *from*,

A Noun and Participle are put *absolute* in the Genitive ;¹ as,

Ἡλίου τέλλοντας, Soph. *The sun rising.*²

and may be followed by *ἐκ* and *ἀντὶ*. But many of these are found with other cases.

The Latin language has imitated this construction : thus *Daunus agrestium regnavit populorum*, Horace. *Tempus desistere pugnæ*, Virg. &c.

1 Sometimes in the Dative, often in the Accusative in the Nominative rarely ; as,

Παρίηται ἱνιαντῷ. *At the close of the year.*

Δίον ἕτερα. *When other things agreed.*

The Noun or Pronoun, and sometimes the Participle, are understood.

2 This construction may in general be considered as expressing the *cause* of the event, which is the subject of the sentence. Thus in the sentence, *Libertate oppressâ, nihil est quod speremus*, Cic. what is the *cause* of that state of desperation ? *The destruction of liberty*. In *nil desperandum Teucro duce*, Hor. what is the *cause* of that confidence ? *The direction of Teucer*. This is by some grammarians, but improperly, called the case of *consequence*. It is governed by *ἐκ*, *ἐπὶ* or *ὕπὸ* understood, and sometimes expressed, *ἀνίσταται ὑπ' Ἀχαιοῖν*, Hom. Thus Ovid, *Nulla sub indice*.

From this solution it will follow, that the case *absolute* will vary according to the nature of the Prepositions which govern it. Hence we find the Dative and Accusative in that sense ; as, *Διὶ ὡς περιπεριμένα χωμένῳ*, Hom. evidently governed by *ὕπὸ*. The Attics often use the Accusative governed by a Preposition understood, as *τίκν' εἰ φαίντ' αἰλπτα*, Soph. *ἐνταῦθα δὲ τρία ἔντα φρούρια*, Xen. Thus the three cases, with which Prepositions are joined, may be used *absolutely* ; in some writers they are used promiscuously, even in the same sentence.

The Genitive is often governed by a Substantive or a Preposition understood ; as,

Πιῖν ὕδατος, Her. (μέρος und.) *To drink some water.*¹
 Μακάριος τῆς τύχης, Aristoph. (εὖκα und.) *Happy by his fortune.*²

Μάρψας ποδός νιν, Soph. (ἐκ und.) *Having seized him by the foot.*

To the Accusative must be referred most of those instances, which are said to be in the Nominative, as δίδω, ἔχων, παρὼν, &c. Those, which are really in the Nominative may be construed upon common principles ; such as that in Hom. Il. 1. 171, where ἰδὼν refers to the Nominative of the Verb εἶω. In other instances, a Verb must be understood ; but that anomaly is very unfrequent in good writers, though in use among the modern Greeks, as μισευόντας ἐγὼ ἀπὸ τὴν ἐκκλησίαν, ἔπειεν ἡ στέγη τοῦ σπιτιοῦ σου, *As I was coming out of the church, the roof of your house fell.* And yet some instances are found in Latin ; *Ceteræ philosophorum disciplinæ,—eas nihil dajuare arbitror, Cic.*

Nam nos omnes, quibus est alicunde aliquis objectus labos,

Omne quod est interea tempus priusquàm id rescitum est, lucro est, Ter.

1 Thus in the French, *boire de l'eau, du vin, &c.*

2 Thus in Latin, *Fortunatus laborum, Virg. Lassus maris et viarum, Hor. Sunt lacrymæ rerum, Virg.*

The Genitive of Substantives is often used for an Adjective, in the New Testament and in the Septuagint, in imitation of the Hebrew idiom ; thus, ἄνθρωπος τῆς ἀμαρτίας, *the man of sin, for the sinful man.* This mode has been lately adopted in the English Language.

DATIVE.¹

Adjectives signifying *profit, obedience, fitness, trust, clearness, facility*, and their *contraries*; and those compounded with *σύν* and *ὁμολογία*, govern the Dative; as,

Ἡμῶν ἔσται χρήσιμον. *It will be useful to us.*

Συντρόφος τῇ ἀπλότητι. *Accustomed to simplicity.*

Ἐλεύθερον ἀνδρὶ ἱουκτόν. *To be wished for by a liberal man.*

The *instrument and manner* of an action are put in the Dative;² as,

Ἀργυρίαις λόγχαισι μάχου, καὶ πάντα κρατήσεις, Oracle to Philip. *Fight with silver weapons, and you will conquer the world.*

Ἦλασε ξίφει καὶ ἔπεισε δόλῳ, Hom. *He struck him with a sword, and killed him by stratagem.*³

1 This case is generally used as the dative in Latin. It expresses the object, *to* which the action is directed, or *for* which it is intended. It implies *acquisition* and *loss*. It is placed after *εἰμι*, &c. in the sense of *habeo*, and after Verbs signifying *likeness, agreement, trust, resistance, relation*, &c. It follows Verbs compounded with *ἀντί*, *ἐν*, *ἐπὶ*, *παρά*, *πρὸς*, *σύν*, *ὑπό*. It is frequently governed by *ἐν*, *ἐπὶ*, *σύν*, or some other Preposition, understood.

2 This case in these instances may be called the Ablative; and the analogy with the Latin will be preserved.

3. Instead of the Dative, the Prepositions *διὰ*, *ἐν*, *ἐπὶ*, *κατά*, are sometimes used with their proper cases, as *ἐπαίρισθαι ἐπὶ πλούτῳ*, Xen. *ἐν βέλαι πληγαίς*, Eurip.

To this rule may be referred the *excess* or *deficiency* of measure, as *ἀνθρώπων μακρῷ ἄριστος*, Her.

Verbs of serving, giving, rejoicing, obeying, trusting, fighting, and the like, with their contraries, govern the Dative ; as,

Βοηθεῖν τῇ πατρίδι. *To help his country.*

Εἶκειν κακοῖς. *To yield to misfortunes.*

Μάχεσθαι τοῖς πολεμίοις. *To fight against enemies.*

Πᾶς ἀνὴρ αὐτῷ ποιεῖ. *Every man labours for himself.*

Verbs signifying to accompany or follow, to blame, to converse, to pray, to use, are followed by a Dative ; as,

Τῇ νῆϊ ἐπόντο, Hom. *Him ships followed.*

Πιστοὺς ἡγοῦ τοὺς τοῖς ἀμαρτανόμοις ἐπιτιμῶντας, Plutarch. *Think those faithful, who reprove your faults.*

Σοφοῖς ὁμιλῶν, καὶ τὰς ἐκδέσσει σοφὸς, Menander. *Associating with the wise, you yourself will become wise.*

Εὐχίσθαι Διὶ. *To pray to God.¹*

Προβάτοις χρῆσθαι, Xen. *To use sheep.²*

Εἶμι put for ἔχω, to have, governs the Dative ; as,

Ὅσοις οὐκ ἦν ἄλφιστα. *As many as had not bread.*

An Impersonal Verb governs the Dative ; as,

Μέγιστοι αὐτῷ ἰδοξεῖν εἶναι. *It seemed greatest to him.*

¹ Δείσθαι requires a Genitive of the Person, as δέισσθαι ἑμῶν, Æsch.

² Many Verbs have a Dative of the person, and a Genitive of the thing, as ἀμφισβητῶ, κοινοῖν, μεταδίδωμι, μετέχω, συγγινώσκω, φθοιῶ ; and the Impersonals δέξ. μέλει, μεταμίλει, μέτισσι, προσήκει ; as, ὃν ἐγὼ σοι οὐ φθονῶ, Xen. σοὶ παίδων τί δέξ, Eurip. But this Gen. will easily be referred to the government of a Preposition or a Noun.

Some Passive Verbs have the Dative of the agent after them ; as,

Τὸ μέγεθος ἐκινῶ τῶν πεπραγμένων. *The greatness of his actions.*

Poetical writers, for the Genitive, frequently use the Dative ; as,

Οὐκ Ἀγαμέμνονι ἤδανε θυμῷ. *He did not please the mind of Agamemnon.*

Neuter Adjectives in *τον, τσον* and *τια*, govern the *person* in the Dative, and the *thing* in the case of the Verb, from which they are derived ; as,

Τί ἂν αὐτῷ ποιητίον εἴη ; Xen. *What must he do ?*

Ἔμιν ταῦτα πρακτίον, Dem. *You must do these things.*¹

Substantives sometimes have a dative after them ; as,

Ἀπὸ τῆς ἑκαστῇ διανομήσεως. *From a distribution to each.*

Nouns signifying the time or place in which a person or thing exists, are put in the Dative ; as,

Τῇ γῇ. *In the earth.*

Μαράθωνι. *At Marathon.*

¹ These Adjectives imply *necessity*, and have the force of the Latin Gerund. The whole construction has been imitated in Latin : *Quam viam nobis quoque ingrediendum sit*, Cic. *Æternas quoniam pœnas in morte timendum*, Lucretius.

They sometimes agree with the Substantives, as *ἐπιτήριος τοῖς*, Soph. *Περιοπτήν ἐστὶν ἡ Ἑλλάς*, Her.

Ἀθήναις. *At Athens.*

Ἀυτῇ τῇ ἡμέρᾳ. *In the same day.*

Ὁ αὐτός, *the same*, is followed by a Dative ; as.

Τῆς αὐτῆς εἰς τὴν ζημίαν ἄξιοι οἱ συγκρύπτοντες τοῖς ἑαμαρτάνουσιν, *Isoc. Those, who conceal, are deserving of the same punishment as those who commit, a fault.*¹

ACCUSATIVE.*

Verbs signifying actively govern the Accusative ; as,

Κυλίδει τὴν σφαῖραν. *He rolls the ball.*

The Accusative is of universal use, with κατὰ understood ;³ as,

1 Σὺν is here understood. Thus in Latin, *Idem facit occidenti*, Hor. *Et nunc ille eadem nobis juratus in arma*, Ovid.

2 The Accusative expresses the *object* of the action. It is, therefore, as in Latin, governed either by a Verb Active, or by a Preposition expressed or understood.

As in Latin, Verbs of *entreating*, *concealing* and *teaching*, govern two Acc. Verbs Neuter also often assume an Active signification ; and both are followed by an Acc. of their own signification.

The Accusative seems to be the favourite case of the Attics, who frequently use it for the Genitive and the Dative.

3 Or διὰ, εἰς, περὶ, πρὸς. Κατὰ is the most general, as it embraces the *parts*, *qualities* and *relations* ; διὰ is applied to the *cause* ; εἰς, περὶ and πρὸς, to *motion*. They are sometime expressed, as εἰς κατὰ σῶμα καλῶς, κατὰ τοῦτ' ὃ αὐτὸν εἰσὶν ἄμορφος, Epigr.

The Accusative sometimes appears in the beginning of a sentence, without a regimen expressed, as τοῖς ἑλ-λησιν οὐδὲν σφαιρὶς λήγεται, Xen. *Quod spectat ad.*

Δειδὲς μάχην, Æschylus. *Terrible in fight.*

Πειρᾷ τὸ μὲν σῶμα εἶναι φιλόπονος, τὴν δὲ ψυχὴν φιλόσοφος, Isoc. *Endeavour to be in body fond of labour, and in mind a lover of wisdom.*¹

Verbs of sense, with the Attics, govern an Accusative ; as,

Ἀκούω ταῦτα. *I hear these things.*

Verbs signifying *to do or speak well or ill, to give or take away, to admonish, to clothe*, govern an Accusative of the Person, and another of the Thing ;² as,

Πολλὰ ἀγαθὰ τὴν πόλιν ἐποίησι, Isoc. *He conferred many services on the city.*³

Ἐργασμαι κατὰ τὸν οἶκον, Thuc. *I have done evil to the house.*

Ἀποστρεῖ με τὰ χρήματα, Isoc. *He deprives me of my property.*

Ταῦτά σε ὑπομιμνήσκω, Thuc. *I remind you of these things.*

Ἐρίματα μὲ ἐξίδυσαι, Hom. *They stripped me of my clothes.*⁴

¹ This construction is frequent in Latin Poetry : *Crinem soluta*, Virg. *Humeros amictus*, Hor.

² One of these Accusatives is governed by κατὰ understood.

³ To the Accusative of the thing are frequently substituted the Adverbs εὖ, καλῶς, κακῶς ; as παρόντας μὲν τοὺς φίλους δεῖ εὖ πράττειν, ἀπόντας δὲ εὐλογεῖν, Epict. Μὴ δρᾷ τοὺς τεθηκίτας κακῶς, Soph. The Verb alone, implying treatment, may have the same construction, as Ζεὺς μὲ ταῦτ' ἔδρασεν, Aristoph.

⁴ Verbs of adjuring and swearing are also found with two Accusatives, as ὀρκίζω σε οὐρανὸν, Orpheus. Thus in Latin, *Hæc eadem Terram, Mare, Sidera juro*, Virg.

Distance and space are put in the *Accusative*; as,

Ἐφεσος ἀπὶχεται ἀπὸ Σαρδίων τριῶν ἡμερῶν ὁδόν, Xen.
Ephesus is distant from Sardis three days' journey.

Continuance of time is put in the *Accusative*; as,

Ἐμεινεν ἡμέρας τρεῖς. *He abode three days.*

VERBS PASSIVE.

Verbs of a *Passive* signification are followed by a *Genitive* governed by ὑπὸ, ἀπὸ, ἐκ, παρὰ, or πρὸς; ¹ as,

Ὁ νοῦς ὑπὸ οἴνου διαφθείρεται, Isoc. *The understanding is impaired by wine.*

Τίδνηκεν ὑφ' ὑμῶν, Xen. *He was killed by you.*²

A change of *Voice* implies a change in the *Case* of the *person*; but the *Case* of the *thing* is preserved; as, ἡμεῖς πλεῖστα ἐεργαζόμεθα, Xen. *Δοιμάτιον ἐκδύμεναι*, Dem. Thus in Latin, *Induitur faciem cultumque Dianæ*, Ovid. *Inscripti nomina regum*, Virg.

1 The *Preposition* is often understood; as, ἡττᾶσθαι τῷ συμφεραῖν, Isoc.

2 Thus in Latin, *Torqueor infesto ne vir ab hoste cadat*, Ovid. *Nihil valentius à quo intereat*, Cic.

Some Verbs, which in the *Active* are followed by the *Genitive* or *Dative* of the *person*, and the *Accusative* of the *thing*, are preceded in the *Passive* by the *Nominative* of the *person*; as, οἱ τῶν Ἀθηναίων ἐπιτετραμμένοι φυλακῇ, Thuc. *They who were intrusted with the defence of the Athenians, or they to whom the defence of the Athenians was intrusted*, Thus *Lævo suspensi loculos, tabulamque lacerto*, Hor.

INFINITIVE.

The Infinitive Mood is used to express the *cause* or *end* of an action ; as,

Τίς σφάδ' ἐξυέηκε μάχεσθαι, Hom. *Who induced them to fight?*¹

One Verb governs another in the Infinitive ; as,

Θίλω λέγειν. *I wish to speak.*

The Pronoun Accusative, before the Infinitive, is frequently omitted ; as,

Εφη ζητεῖν (ἑαυτὸν und.) Plato. *He said that he was inquiring.*²

The infinitive is often preceded or followed by a Nominative ; as,

Σοφοκλῆς ἔφη, αὐτὸς μὲν οἶονε δεῖ, ποιεῖν, Εὐριπίδης δὲ, οἷοι εἶσι, Arist. *Sophocles said that he made men such as they ought to be : Euripides, such as they are.*

"Εφησι φίλος εἶναι, Plutarch. *He said that he was a friend.*³

Instead of the Infinitive preceded by

1 Similar to this is the English idiom. The Latin uses *ut* or *quo* with a Subjunctive. Sometimes in Poetry it admits the Greek construction, as *Dederatque comas diffundere ventis*, Virg.

2 Thus in Latin, *Sed reddere posse negabat* (*se und.*) Virg. The Infinitive Mood and the preceding Verb, generally, but not always, relate to the same person ; εἰ- τις σοῦ λαβόμενος εἰς τὸ δεσποτήριον ἐπάγοι, φασκων ἀδικεῖν (*τὸ und.*) Plato. *Nos abuisse rati*, (*eos und.*) Virg.

3 Thus in Latin, *Rettulit Ajax esse Jovis pronepos*, Ovid.

the Accusative, the Indicative preceded by *ὅτι* or *ὥς*¹ is commonly used; as,

Γινῶθι ὅτι ἐγὼ ἀληθῆ λέγω, Xen. *Know that I speak truth.*

Ὅτι and *ὥς* are really Pronouns: the former the Neuter of *ὅστις, ἥτις*; the latter the same as *ὅς*, in an adverbial form. This will clearly explain the construction: γινῶθι ὅτι, *know that*: ἐγὼ ἀληθῆ λέγω, *I speak truth*. Λέγω ὥς, *I say that* or thus: ἐκείνος οὐ πολεμεῖ, *he does not make war*. So, *And they told him that Jesus passeth by*, Luke 18. It is not necessary that *τις* should be always joined with *ὅς*. We find in Homer, Γινώσκων δ' οἱ αὐτὸς ἐπέριχε χεῖρας Ἀπόλλωνι: that is, Γινώσκων δ', *Knowing this: Apollo stretched his hand over him*.

Ὅτι is sometimes used at the end of a sentence in a manner, which strongly elucidates this explanation. ἀλλ' οὐκ ἀποδώσεις, εἰδ' ὅτι, Aristoph. *But you will not restore it, I know that.*

Sometimes *ὅτι* is added to strengthen the force of another Pronoun, a practice common to the best Greek and Latin writers: ἀλλ' οὖν ἐγωγ' οὐ παύσομαι, τοῦτ' ἴσθ' ὅτι, Aristoph. *Hoc ipsum scias.*

The Greeks in narrations frequently use the Present tense, when *ὅτι* introduces the words of the person, who is the subject of the narrative. But the Latins, in the idiom of the Accusative and Infinitive, place the Verb in the Perfect tense.

Ὅτι sometimes signifies *that* or *to the end that*. In this sense the Latin *ut*, generally shortened into *ut*, is the same word. Here it is still the Pronoun, and the full expression is διὰ ὅτι, *for that, for this*. The two words often coalesce, and become διότι. Thus Shakspeare, *For that I am some twelve or fourteen moonshines lag of a brother.*

Sometimes *ὅτι* signifies elliptically *what is the reason that*—; as, εἶποι ὅτι τόσσοι ἐχώσατο Φοῖβος Ἀπόλλωνι, Hom. Here the full expression is εἶποι τί ἴστιν αἴτιον ὅτι—let

Λίγω ὥς ἐκεῖνος οὐ πολεμεῖ, Dem. *I say that he does not make war.*¹

The Infinitive is used with or without a Preposition, in the sense of the Latin Gerunds and Supines ; as,

Ἐπιστάμενος πολεμεῖν, Hom. *Skilled in the art of war.*²

Ἐν τῷ μαθεῖν, Soph. *In learning.*³

Ἰκανὸς εἰπεῖν καὶ πράξει, Lysias. *Qualified to speak and to act.*⁴

Πιστοὺς πίμπει ἐπισκεπεῖν, Xen. *He sends trusty men to examine.*⁵

Καλλίστα ἰδεῖν, Xen. *Most beautiful to behold.*⁶

him say what is the reason for this, Phœbus is so enraged ; or διὰ ἑτι.

It is likewise frequently used for because, and is there too governed by διὰ, for this reason.

These observations will easily suggest an analogical solution of the origin and use of the word in other languages.

1 This construction has seldom been imitated in Latin. But ἑτι has been rendered by *quod*, *quia*, and even *quoniam* in the Vulgate, a translation, which disgusted the classical reader, and which was succeeded by the more elegant versions of Beza and Castalio. Yet we find some instances of that use of *quod*. *Equidem scio jam filius quod amet meus*, Ter. *Præmoneo, nunquam scripta quod illa legat*, Ovid.

2 So in Latin, *Et jam tempus equum fumantia solve colla* Virg. for *solvendi*.

3 *Cantare pares*, Virg. for *cantando*.

4 *At rubus et sentes, tatummodo lædere natæ*, Ovid, for *ad lædendum*.

5 *Semper in Oceanum mittit me quærere gemmas*, Prop. for *quæsitum*.

6 *Niveos videri*, Hor. for *visu*.

The Infinitive of the Present Future and Aorists, preceded by the Verb μέλλω, expresses the Future ; as,

Μέλλω τεθνήσκειν, Plato. *I am to die.*¹

The Infinitive of some Verbs is preceded by ἔχω, in the sense of δύναμαι ; as,

Μηδὲν ἔχουσιν εἰπεῖν, Dem. *They have nothing to say.*²

The Infinitive is often governed by another Verb in an Imperative sense, understood ; as,

Μὴ τι σὺ γὰρ ἀθανάτοισι μάχεσθαι, Hom. (ὦρα, beware, or θίλει, wish, und.) *Nor contend thou with the immortals.*³

The Infinitive is sometimes put absolutely, without another Verb expressed ; as,

Ὡς ἀπλῶς εἰπεῖν, Dem. *To speak plainly.*

Δοκεῖν ἰμοί, Soph. *As it appears to me.*⁴

Μικροῦ δεῖν, Isoc. *Nearly.*⁵

1 More congenial is the French idiom, *je dois mourir*. It exactly expresses a sense of μέλλω, which refers to probability, and is applied to any time, as τὰ μέλλει ἀκούμεν, Hom. *Vous devez l'avoir entendu.*

2 Thus in Latin, *De Diis neque ut sint, neque ut non sint, habeo dicere*, Cic.

3 Thus in Italian, *non dir niente*, take care to say nothing.

4 That is, κατὰ τὸ δοκεῖν ἰμοί, *secundum meam sententiam*.

5 The Infinitive is sometimes understood, as ἐλέγου παριδδῆ, Lysias, (δεῖν und.) συνίλοντι, Dem. (φράσαι und.)

PARTICIPLES.

The Participle is often elegantly preceded by the Verbs *εἶμι*, *γίνομαι*, *φαίνομαι*, *ὑπάρχω*, *ἔχω*, *κυρῶ*;¹ as,

Χάρις χάριν ἐστὶν ἢ τίπτουσ' αἰὲ, Soph. *A kindness always produces a kindness.*²

Οὐκ ἐχθρὸς ὑπῆρχεν αὖ, Dem. *He was not an enemy.*

Τὸν λόγον σου θαυμάσας ἔχω, Plato. *I have admired your speech.*

With a Participle *τυγχάνω* signifies *by chance*; *λανθάνω*, *privately* or *ignorantly*; *φθάνω*, *previously*; as,

1 The Participle is sometimes used alone, *εἶμι* being understood, as *μάκῃ κερὴ βάλλει*, ἥτ' ἐνὶ κήρῳ βριθόμενῃ, (*εἶμι* und.) Hom. *A poppy bends the head, which in a garden is weighed down.* This ellipsis is found in Latin, not only in the Poets, but in the Historians, particularly in Tacitus. To this construction may be generally referred what is called the Nominative absolute. Thus *φύλαξ ἐλέγχων φύλακα*, Soph. (*ἔ* und.) *Sentinel was blaming sentinel.* *σθεῖς δὲ παῖδας ἐξ ἐμῶν ὁμοσπίρου κτησάμενος*, (*εἶ* und.) Eurip.

The Participle of *εἶμι* is often understood, as *οἱ ἐν τίλει*, (*ὄντες* und.) Thuc. *Those who are in power.* *τὰ πρὸς αὐτοῖς* (*ὄντα* und.) Soph. *The things present.*

2 Thus *εἶμι* is used as an auxiliary with participles, as *εὐθηκάτεες εἶεν*, Thuc. *ἴστα φιληθείς*, Eurip. *μεταπειμπόμενοι ἦσαν*, Thuc. *τετληότες εἶμην*, Hom.

Thus in Latin, *Quos videas esse bibentes*, Plaut. *Est loquens Socrates*, Cic.

3 This is imitated in the Latin Participle Passive, *Neque ea res falsum me habuit*, Curtius. Similar to this are the French and English idiom.

Ἦν τυχαῖν ἰδὼν, Her. *He said that he chanced to be.*
Ἐλάθεμεν διαφύροντες, Plato. *We were not aware that we differed.*¹

Φθάνα τοὺς φίλους ἐπιγινώσκων, Xen. *I anticipate my friends in conferring benefits.*

The Participle is used after δῆλος, φανερός, ἀφανής, &c. as,

Αὐτὸς τοῦτο ποιῶν φανερός ἦν, Arist. *He manifestly did this.*

The Participle is used instead of the Infinitive, after Verbs signifying to persevere, to desist, to perceive, to show, or an affection of the mind; as,

Τὴν εἰρήνην ἄγοντες διατελοῦσιν, Isoc. *They continue preserving peace.*²

Θεὸν οὐ λήξω προστατὴν ἔχων, Soph. *I shall not cease having God for my defender.*

Ἴσθι ἀφιγμένη, Aristoph. *Know that thou art come.*

Δειξὼ σοφὸς γινώσκων, Eurip. *I shall show that I am wise.*

Μέμνησο ἄνθρωπος ὢν, Simonides. *Remember that you are a man.*

Ὁ Θεὸς πολλάκις χαίρει τοὺς μὲν πικροὺς μεγάλους ποιῶν, τοὺς δὲ μεγάλους μικροὺς, Xen. *God is often delighted in making the little great, and great little.*³

1 Thus in Latin, *Nec vixit malè, qui natus moriens-que fefellit*, Hor.

2 The English idiom is perfectly similar. Some instances occur in Latin, *Scit peritura ratis*, Statius. *Sensit medios delapsus in hostes*, Virg.

3 Σύνειδα is found with various cases: *Σύνειδα ἑμαυτῷ σοφὸς ὢν*, Plato. *ἑμαυτῷ συνίδειν οὐδὲν ἐπισταμένω*, Plato.

This last expression must be referred to the force of ATTRACTION, which is particularly exerted on Participle.

ADVERBS

are followed by the Genitive, Dative, or Accusative ;¹ either because they are originally Nouns, or because those cases are governed by a Preposition understood.²

ples. *Attraction* is indeed of universal influence in Greek construction. It seems as if, on many occasions, of two words relating to each other, but in different constructions, the Greeks wished one only to be in a particular case, and the other to be *attracted* by it into the same case.

A few additional instances will be here given. Οὐδενὶ πάποτ' οὐδ' αἰσχρῶς οὐδ' ἀκλεῶς ἀπίβη, τοὺς ἐκίτας ἐλεήσαντι, Isoc. *It has never been disgraceful or inglorious in any one to pity the suppliant.* ἐλεήσαντι is here attracted into the case of οὐδενί. Σκοπούμενος εὕρισκον οὐδαμῶς ἄν ἄλλως τοῦτο διαπραξάμενος, Isoc. *Having considered, I found that I could by no means otherwise execute the business.* διαπραξάμενος is attracted into the case of σκοπούμενος. Οὔτε νῦν μοι μεταμέλει οὕτως ἀπολογησάμενα, Plato. *I do not now repent having thus defended myself ;* for ἀπολογέσθαι. Thus in Latin, *Sed non sustineo esse conscius mihi dissimulanti*, Fabius.

A Noun between two Verbs is frequently *attracted* into the case of that Verb, to which it has less relation. Thus ἔγνω δημοκρατίαν, ὅτι ἀδυνατός ἐστιν ἰτίρῳ ἄρχειν, Thuc. for ἔγνω ὅτι δημοκρατία. Φράσατέ μοι τὸν δεσπότην, ὅπου 'στι, Aristoph. for ὅπου ὁ δεσπότης. Thus in Latin, *Servum meum miror, ubi sit*, Plaut. *Hæc me, ut confidam, faciunt*, Cic. *Istud fac me ut sciam*, Ter.

1 Ἰδε and ἰδοῦ, *behold*, which are sometimes, like the Latin *en* and *ecce*, found with a Nominative, are really Verbs, and govern the Accusative ; as, ἰδοῦ με, Eurip.

2 Adverbs, with the article prefixed, are sometimes used for Adjectives, as ἐν τῇ πρὶν χρόνῳ, Soph. *In the*

Examples of the former.

Ἡλὴν, *rejection*, πλὴν ἐμοῦ Aischyl. *Excepting me.*¹
 Χάριν, *for the sake*, Χάριν Ἑκτορος, Hom. *For the sake of Hector.*

Χαρεῖς, *separation*, χαρεῖς τῶν ἀνδρῶν, Her. *Without the men.*

Τοῦ Διὸς ἐνώπιον, Plut. *In the sight of God.*

Examples of the latter.

Ἄνευ ὀνομάτων. Plāto. (ἀπὸ und.) *Without names.*

Ἄμα λαῶ, Hom. (σὺν und.) *With the people.*

Ναὶ μὲν² τὸδε σκῆπτρον, Hom. (ἐπὶ und.) *I swear by this sceptre.*³

Adverbs of time are sometimes changed into adjectives ; as,

Οὐ χρὴ παντὺς ὅσον εὐδεῖν βουλευθῆναι ἄνδρα, Hom. *A man of counsel ought not to sleep the whole night.*⁴

former time. In the same manner they are used for substantives, as οἱ πείλας, Soph. *The neighbours.* οἱ πᾶν, Eurip. *The illustrious.*

1 Πλὴν sometimes assumes the nature of a Disjunctive and is followed by every case, according to the government of the Verb, with which it is connected ; as, οὐδὲν ἐστὶν ἄλλο φάρμακον, πλὴν λόγος, Isoc. οὐ θείμις πλὴν τοῖς μαθηταῖσιν λέγειν, Arsitoph.

2 Μὰ generally *denies*, unless it is joined with *ναί* ; *νὰ affirms*, unless joined with a negative.

3 The Preposition is sometimes expressed ; ἐκὰς ἀπὸ αὐτῶν, Her. μέχρις ἐπ' ἐμοῦ, Hom. τῇλε ἀπὸ σχεδίου, Hom. ἄμα σὺν αὐτοῖς, Plut.

4 Thus in Latin, *Nec minùs Æneas se matutinus agebat*, Virg. *Nec vespertinus circumgemit ursus ovile*, Hor.

Adverbs of *quality* are elegantly joined with the Verbs ἴχω, πᾶσχω, ποίω, φέρω, φῶμι, χράομαι, &c. as,

Ἡδίας ἴχει πρὸς πάντας, Isoc. *Be pleasant to all.*

Εὖ πάσχειν, εὖ ποίειν, Dem. *To receive, to confer benefits.*

Two or more *Negatives* strengthen the Negation ; as,

Οὐχ ἔστιν οὐδὲν, Eurip. *There is nothing.*

Οὐδέποτε οὐδὲν οὐ μὲ γένηται τῶν δεινῶν, Dem. *Nothing that is necessary will ever be done.*¹

PREPOSITIONS

govern the Genitive, Dative, or Accusative.²

1 In Latin, two *Negatives* make an *Affirmative* ; yet the Greek idiom has been imitated : *Neque tu haud dicas tibi non prædictum*, Ter. In Plautus this license is frequent.

2 The principal relations of things to one another are expressed in Greek by three cases ; *origin* and *possession* by the Genitive, *acquisition* and *communication* by the Dative, and *action* by the Accusative. The other relations of *time* and *place*, *cause* and *effect*, *motion* and *rest*, *connexion* and *opposition*, are expressed by PREPOSITIONS.

In the origin of language and of civilization PREPOSITIONS were few ; but when the progress of arts increased the relations of things, they became more numerous. In succeeding ages, when the extension of Mathematical, and the improvements in Philosophical Science produced new combinations of language, and required a greater

GENITIVE.

Prepositions governing the Genitive.

ἀπὸ, ἀντὶ, ἐκ, πρό.

precision of expression, the number of Prepositions was necessarily increased.

But that great variety, which became expedient in modern times, has been applied to the Greek language, and produced some confusion and difficulty to the learner. Twenty different meanings have been assigned to a Greek Preposition : nor were those meanings marked with slight shades of difference ; the same Preposition has been made to bear the most opposite senses : *to* and *from*, *for* and *against*, *above* and *below*.

Some successful efforts have lately been made to clear these perplexities. One primary, natural sense has been assigned to each Preposition : to that sense may be referred all the other significations, arising from analogical or figurative relations, easily flowing from it, and regulated by the case, to which the Preposition is prefixed. From the combinations of the Prepositions with the different cases arises that variety, which forms one of the beauties of the Greek language. But that variety is consistent.

The meaning then of the Preposition adapts itself to the use of the case. The primary and natural meaning of ὑπὸ is *under*. The Accusative is used after words signifying *motion* ; hence ὑπὸ Ἰλίου ἦλθε, Hom. *He came under the walls of Troy*. The Genitive implies *influence* or *origin* ; thus, ὑπὸ καύματος, Hes. *Under the influence of heat*. The Dative expresses the *instrument* or *manner* ; hence, χερσὶν ὑφ' ἡμετέρῃσιν ἄλυστα, Hom. *Taken under, or by, our hands*. Before the Genitive and the Dative it confines itself to a state of *rest*. Thus simple and uniform are the uses, to which it is applied ; yet Grammarians have not scrupled to give it the most discordant significations of *under* and *upon*, *to* and *from*, *for* and *against*, *before* and *behind*.

DATIVE.

· Ἐν, *ἐν*.

ACCUSATIVE.

εἰς.

GENITIVE OR ACCUSATIVE.

διά.

GENITIVE, DATIVE, OR ACCUSATIVE.

Ἀμφι, ἀνά, ἐπὶ, κατὰ, μετὰ, παρὰ, περὶ,
πρὸς, ὑπὲρ, ὑπό.Ἀντί, *For*.For: χάρις ἀντὶ χάριτος, Eurip. *Favor for favor.*Instead of: εἰρήνη ἀντὶ πολέμου, Dem. *Peace instead of war.*Ἀπό, *From*.From: ἔπευτο ἰαυτὸν ἀπὸ τοῦ πύργου, Her. *He threw himself from the tower.*

Μετὰ signifies *with*. Prefixed to the Genitive and Dative it is confined to that meaning. When with an Accusative it implies *motion*, it is succession of place or time, in close affinity or conjunction *with* its object; thus, μετ' ἰχνία βαίνει Hom. *He went close with her steps*, i. e. after her steps.

Ἐπὶ, *upon*, with a Genitive, signifies *situation upon*; with a Dative, *close upon*; with an Accusative, *motion tending upon*; &c.

In the Table and Synopsis of the Prepositions, the learner will easily and profitably trace the analogy of the different significations to the primitive meaning of each. The significations here given are few: but it is hoped that they will solve the greatest number of the instances of that important part of Greek construction.

After : ἀπὸ τοῦ ὕπνου, Thuc. *After sleep.*

Ἐξ or ἐξ,¹ Out of.

Out of : Αἴας ἐκ Σαλαμῖνος ἄγει νῆας, Hom. *Ajax brought ships out of Salamis.*

From : ἐκ θαλάσσης ἐς θάλασσαν, Her. *From sea to sea.*

After : ἐκ τῆς ναυμαχίας, Her. *After the naval fight.*

Πρὸ, Before.

Before : πρὸ θυρῶν φαίνει^θ ἡμῖν, Aristoph. *He appeared to us before the door.*

For : πρὸ πατρίδος ἀποθήτκειν, Her. *To die for our country.*

DATIVE.

Ἐν, In.

In : ἐν τῷ Θεῷ τὸ τέλος ἐστί, Dem. *The end is in God.*

Σὺν, With.

With ; σὺν Θεῷ, Her. *With God.*

ACCUSATIVE.

Εἰς, or ἐς, Into.

Into : εἰς ἄστυ καταβαίνειν, Isoc. *To descend into a city.*

GENITIVE AND ACCUSATIVE.

Διὰ, Through.

Through : G. διὰ χειμῶνος, Xen. *Through the winter.*

1 As a Greek word cannot properly end in a Mute, it is probable that ἐξ was the original word, which lost ε before a consonant, and was softened into ἐκ. So *ex* and *e* in Latin.

A διὰ πόντον, Pind. *Through the sea.*

After : G. διὰ μακροῦ χρόνου, Æschyl. *After a long time.*

On account of : A. διὰ σὺ, Soph. *On account of you.*

Κατὰ, According to.

Under : G. ὄναι κατὰ τῆς γῆς, Plato. *to go under the earth.*

Through : G. κατὰ στρατοῦ, Her. *Through the army.*

Against G. κατὰ τῆς πόλεως, Æsch. *against the city.*

According to : A. κατὰ λόγον ζῆν, Arist. *To live according to reason.*

In : A. ἐζίσθην κατὰ κλισμοὺς, Hom. *They sat in seats*

Ὑπὲρ, Over.

Above : G. ὑπὲρ γῆς ἵστί ; Eufip. *Is he above ground ?*

For : G. θνήσκω ὑπὲρ σέθεν, Eurip. *I die for you.*

Over. A. ὑπὲρ τῶν δόμων, Her. *Over the house.*

Beyond : A. δύναμις ὑπὲρ ἀνθρώπων, Her. *A power beyond that of man.*

DATIVE AND ACCUSATIVE.

Ἀνὰ, Through.

Upon : D. εὐδαίει ἀνὰ σκάπτῳ Διὸς αἰστὸς, Pind. *The eagle sleeps upon the sceptre of Jove.*¹

Through : A. ἀνὰ ὄρη, Xen. *Through mountains.*²

1 A Dative after ἀνὰ is used by the Poets, and is commonly expressed by *upon*.

2 Ἀνὰ signifies motion *upward*, κατὰ motion *downward*. So their corresponding Adverbs ἀνω and κάτω signify *upwards* and *downwards*.

Ἀνὰ is sometimes used adverbially in a *distributive* sense. Thus ὕδατος ἀνὰ εἴκοσι μέτρα, Hom. *Twenty measures of water to one (of wine.)* In this sense ἀνὰ is used in medical prescriptions.

GENITIVE, DATIVE AND ACCUSATIVE.

'Αμφὶ, *About.*

On account of: G. πίδακος ἄμφι μάχισθον. Hom. *They fought on account of a spring.*

About: G. ἀμφὶ πόλιος οἰκοῦσι, Her. *They dwell about the city.*

Concerning: G. φάμεν ἀμφὶ δαιμόνιαι καλὰ, Pind. *To speak well concerning the gods.*

About: D. ἀμφὶ σώματι, Æschyl. *About the body.*

On account of: D. ἀμφὶ γυναικὶ πάσχειν, Hom. *To suffer on account of a woman.*

About: A. ἀμφὶ Τροίᾳ, Soph. *About Troy.*

'Επὶ, *Upon.*

Upon: G. ἐπὶ θρόνῳ ἱκαθίζετο, Xen. *He was sitting upon a throne.*

On account of: D. οὐκ ἔστι σοφοῦ ἐπὶ τοῖς προγόνις μέγα φρονεῖν, Isoc. *It is not the part of a wise man to think highly of himself on account of his ancestors.*

Upon: D. ἐφ' ἵππῳ, Xen. *Upon a horse.*

Near: D. ἐπὶ στόματι τοῦ ποταμοῦ, Thuc. *Near the mouth of the river.*

To: A. ἔρχεσθ' ἐπὶ δεῖπνον, Hom. *Go to dinner.*

On: A. ἐπὶ γαίᾳ, Hesiod. *On earth.*

Μετὰ, *With.*

With: G. μετὰ τέχνης, Isoc. *With art.*

Among: D. αὐτὸς μετὰ χράτοισι πονεῖτο, Hom. *He laboured among the foremost.*¹

To: A. Ζεὺς ἔβη μετὰ δαῖτα, Hom. *Jupiter went to a feast.*

After: A. οἱ νόμοι μετὰ τὸν Θεὸν σώζουσι τὴν πόλιν, Dem. *The laws, after God, preserve the state.*

1 It is found with a Dative in poetry only.

Παρά, Near.

From : G. οὐ παρὰ φιλαργύρου χάριν δεῖ ἐπιζητεῖν, Plut. *We must not seek a favour from a miser.*

At : D. παρ' ὄχθαις, Anacr. *At the banks.*

Near : A. βῆ παρὰ θύνα θαλάσσης, Hom. *He went near the sea shore.*

To : A. παρὰ σὲ ἔρχομαι, Xen. *I come to you.*

Above : A. παρὰ τὰ ἄλλα ζῶα, Xen. *Above the other animals.*

Against : A. παρὰ φύσιν, Eurip. *Against nature.*

Περὶ, About.

About : G. τί περὶ ψυχῆς ἐλέγομεν ; Plato. *What did we say about the soul ?*

For : G. ἀμύνεσθαι περὶ πάτρης, Hom. *To fight for our country.*

About : D. θώρακα περὶ τοῖς στήνεσι, Xen. *A breast-plate.*

About : A. φυλακὴ περὶ τὸ σῶμα, Xen. *A guard about the body.*

Πρὸς, Towards.

By : G. πρὸς τῶν Θεῶν, Xen. *By the gods.*

For : G. πρὸς σοῦ, οὐδ' ἑμοῦ φράσω, Soph. *I will speak for you, not for myself.*

From : G. χρηστοῦ πρὸς ἀνδρὸς μηδὲν ὑπονοεῖ κακόν, Epict. *From a good man expect nothing bad.*

Towards : D. πρὸς τῇ τέλει τοῦ βίου, Æsch. *Towards the end of life.*

To : A. ἃ δ' ἐν μάθῃ παῖς, ταῦτα σώσασθαι φιλεῖ πρὸς γῆρας, Eurip. *What we learn in youth, we commonly preserve to old age.*

Against : A. πρὸς κέντρα μὴ λάκτιζι, Eurip. *Do not kick against the pricks.*

ὑπὸ, Under.

Under : G. ὑπὸ νόσου ἀποθανεῖν, Her. *To die under a disease.*

By : G. ὑπὸ χρέττων ἄγομαι, Aristoph. *I am harassed by my creditors.*

Under : D. ὑφ' ἡλίου, Eurip. *Under the sun.*

Under : A. ἀπαγαγὼν ὑπο φοίνικας, Xen. *Leading him under a palm-tree.*

METRICAL SYNOPSIS OF PREPOSITIONS.

ΑΜΦ' Ἑλένης, Helenam propter ; τῆς ἀμφὶ πόλεως,
Circa urbem ; ἀμφὶ σέβει, de te ; τῇδ' ἀμφὶ θυγατρὶ,
Ob natam ; ἀμφ' ὅμοις, humeros circùm ; ἀμφὶ ρέειρα,
Juxta undam. ἌΝ' σκέπτρῳ, sceptro super ; ἥλθ' ἀν'
ἔμιλον,

Per turbam. ἈΝΤΙ' τέκνων, pro natis. Βῆ δ' ἈΠΟ' Τροίης,
A Trojâ ; γλώσσης ἄπο ; linguâ ; δεῖπνον ἀφ' ὕπνου,

Post somnum ; πόντου ἄπο, a ponto procul. Ἐγγος

ἦλθε ΔΙΑ' κραδῆς, per cor ; διὰ δῶμα, per ædes ;

Οὐ διὰ τοῦτον, ob hunc. Ἐτράπην ἘΚ δεῖπνου ὑπνιόδει,

Post cœnam ; ἐκ νεφέλων, ex nubibus ; ἐξ ἐμοῦ, a me.

Εἰς γῆν, in terram. ἘΝ νηί, in navi. ἘΠΙ' ῥάβδου,

In baculo ; κέρδει ἔπι, propter ; κεῖμ' ἐπὶ γαίῃ,

In terrâ ; ποταμῷ ἔπι juxta ; βάσκ' ἐπὶ νῆας,

Ad naves ; ἐπὶ νῶτα, super dorsum ; ΚΑΤΑ' γαίης,

Sub terrâ ; κατ' ἐμοῦ, contra me ; ρεῖ κατὰ πέτρης

Ὑδωρ, per saxum ; κατ' Ὀμηρον ἵειπε, secundum ;

Δῶμα κατ', in tecto, ΜΕΤΑ' σοῦ, tecum ; μετὰ τούτοις,

Inter eos ; μετὰ δαῖτ', ad cœnam ; σὸν μετὰ πότμον,

Post fatum. ΠΑΡΑ' πατρός ἕβην, a patre ; παρ' αὐτῷ

κῦδος, apud ; παρὰ ναῦς, ad naves ; ἦν παρὰ δόξαν,

Contra ; παρ' δύναμιν, supra vires ; παρὰ κύμα,

Juxta undam. ΠΕΡΙ' σοῦ, de te ; περὶ πατρίδος αἵης,

Pro patriâ ; περὶ χειρὶ, manum circùm ; περὶ ἄστει,

Circa urbem. ΠΡΟ' τέκνων, pro natis ; ἦν πρὸ δόμειο,

Ante ædes. ΠΡΟ' Σ γῆς, a terrâ ; πρὸς Δίδος ἄμυν,

Per Jovem ; ἦν πρὸς σοῦ pro te ; πρὸς κύμασι, juxta ;

πρὸς λέχος, ad lectum ; πρὸς δυσμενίας μαχίσασθαι,

Contra hostes. ΣΥΝ νῷ, cum mente. Ἐθνησχ' ὕπερ

ἡμῶν,

Pro nobis ; κεφαλῆς ὕπερ ἵξεν, supra ; ὕπερ ὅμοι

ἦλθε, super ; φεύγεισκειν ὑπεὶρ ἅλα, trans mare fugit.

Ἦν ὑποῖ γῆς, ὑπὸ γῆς, sub terrâ ; σῶν ὑπὸ τῶν
 Ὀλλόμεθ', a natis ; ἦλθον δ' ὑπὸ κύμα, sub undas.

Conjunctions and Adverbial Conjunctions, which govern the

INDICATIVE

Αἶθε, εἴθε, ¹ <i>I wish, before the</i>	Ἰνα, <i>where.</i>
Past tenses.	Ἰνα, <i>that, Imp. Fut. Aor.</i>
Ἀστίκα, <i>as soon as.</i>	Καίπερ, <i>although.</i>
Ἀχρι & μέχρι, <i>as far as.</i>	Μέσφα, <i>until.</i>
Ἐπει	Μὰ, <i>lest, Past.</i>
Ἐπίπερ, } <i>after.</i>	Ὅπου, <i>when.</i>
Ἐπίτοι, }	Ὅφρα, <i>whilst.</i>

OPTATIVE.

Αἶθε, εἴθε, <i>I wish, Pr. and Fut.</i>	Ἰνα, } <i>that, Past.</i>
Interrog. Particles, with ἄν.	Ὅφρα, }
	Πῶς ἄν, <i>how.</i>

SUBJUNCTIVE.

Ἄν, ἰάν, ἦν, ἴφ.	Κἄν, <i>although.</i>
Εἴπερ, <i>although.</i>	Ὅπως ἄν, <i>that.</i>
Ἐπὶ, ἐπειδὴν, <i>since.</i>	Ὅταν, <i>when.</i>
Ἐως ἄν, <i>until.</i>	Ὅφρα, <i>whilst, Pr.</i>
Ἰνα, } <i>that, Pr. and Fut.</i>	Πρὶν ἄν, <i>before.</i>
Ὅφρα, }	Ὡς ἄν, <i>that.</i>

INDICATIVE AND OPTATIVE.

Ὅτι, <i>that.</i>	Ὅπως, <i>how, that.</i>
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1 Αἶθε, εἴθε, and other participles, are sometimes joined with the Imperfect and 2d Aorist of ὀφείλω, as αἶθ' ὀφείλες ἄγονες τ' ἵμεναι, Hom.

INDICATIVE, OPTATIVE, AND SUBJUNCTIVE.

Ἀχρι, μέχρι, *until.*

Εἰ,¹ *if.*

Μη. *forbidding.*²

Μήποτε, *lest.*

Ὅποτε,	} <i>when.</i>
Ὅπείταν,	
Ὅτι,	

INDICATIVE, OPTATIVE, SUBJUNCTIVE,
AND INFINITIVE.

Ἀν, κε,³ *Potential.*

Ἔως, *as long as.*

Μήποτε, *lest.*

Πρίν, *before.*

Ὡς, *that.*

1 *Ei* is used by the Dramatic Poets with the indicative and Optative only. By Homer it is used with the Subjunctive also, joined to *αν* or *κε*.

When *ει* is used with an Imp. or an Aor. Indicative, the Verb in the corresponding clause, preceding or following, is put in the Indic. with *αν*: as *ει μὴ τότε ἴπιδουσι, οὐν ἂν οὐκ εὐφραίνεσθαι*, Aristoph.

1 *Μη*, *forbidding*, with the *Present*, governs the Imperative, with the *Future*, the Indicative, with the *Aorist*, when it refers to the Past, the Optative, when it refers to the Future, the Subjunctive.

3 These Particles, *αν*, used in prose, and *κε* and *κεν* in verse, give a *Potential* sense to the Verb. Thus in the Imp. *εἶχον* signifies *I had*, *εἶχον ἂν*, *I would have*. In the 2d Aor. *εἶπον* means *I said*, *εἶπον ἂν*, *I would have said*.

The Present Optative with *αν* is often used by tragic writers in the sense of a Future Indic. thus, *μείναιμ' ἂν*, Soph. *I will stay*.

Αν frequently signifies *soever*, as *ἅπανθ' ὅσ' ἂν λέγω*, Aristoph. *Whatsoever words I may speak*: *ὅτι κε κατανύσσω*, Hom. *Whatever I may nod*.

Αν in this case follows the Noun or Participle, and precedes the Verb.

Αν is sometimes understood, as *ἔλθοι ἐγὼ*, Theocr. i. e. *αν*, *I would have come*.

INDICATIVE, OPTATIVE AND INFINITIVE.

Ἐπειδὴ, } since.
Ἐπειδὴ,

Ὡς, so that.¹

OPTATIVE AND SUBJUNCTIVE.

Ἐπειὰν, after.

Μὴ, lest.

CONJUNCTIONS *Postpositive* are γὰρ, μὲν, δέ, τε, τοίνυν.

These are *Prepositive* and *Postpositive*, ἂν, ἄρα, δὲ, ἵνα.

The rest are *Prepositive*.

These are called *Expletive*, which are not easily translated into other languages, but have a peculiar expression, the loss of which would be discovered by a critical judge of the niceties of Greek composition: ἄρ, ἄρα, αὖ, γε, δὲ, δὴτα, θη, τε, κεν, μὲν, νυ, περ, του, πω, ῥα, and some others used by the Poets.

CORRESPONDING PARTICLES.

Ἐπειδὴν, when,—τηνικαῦτα, then,	Ἠνίκα, when,—τηνίκα, then.
Ἡ, as far,—ταῦτην, so far.	Ἵς, just,—καί, as.
Ἡμῖν, when,—τότε, then.	Καθ' ἃς, as,—οὕτω, so.
Ἡμῶν, when,—ἡδε, then.	Μὲν, indeed,—δὲ, but.
Ἡμῶς, when,—τῆμος, then.	Μὲν, both,—δὲ, and.
	Ὅμοιον, like,—ὥς, as.

¹ These have ἂν, expressed or understood, with the Optative; ὥς is also found with the Imperative.

Ὁμοίως, like,—ὡσπερ, as.	Τότε, then,—ἰπιδὼν, when.
Οπου, where,—ἱκεῖ, there.	Τότε, then,—ἡνίκα, when.
Οσσοκι, as often,—τόσσοκι, so often.	Ὡς, as,—οὕτω, so.
Οὔ, where,—ἱκεῖ, there.	Ὡς, as,—ὡσαύτως, thus.
Πάρος, before—πρὶν, that.	Ὡσπερ, as,—οὕτω, so.
Πρὶν, before,—ἡ, that.	Ὁπου, where,—ἐνταῦθα, there.
Πρὶν, before,—πρὶν, that.	Οὕτως, so,—ὡς, as.
Πρότερον, before,—πρὶν, that.	Ὡσπερ, as,—οὕτω, so.
Τότε, then,—ὅτε, when.	Ὡσπερ, as,—καὶ, so.
Τότε, then,—ὅταν, when.	Ὡσπερ, as,—ὡσαύτως, thus. ¹

1 Some of these may be inverted thus :

ὅτε—τότε ; ὡς—οὕτως ; &c.

One of the Corresponding Particles is frequently omitted, as οὐδὲν ἐν τῇ βίῃ τὰ χεῖστα γυμνάσκει ὡς ἡ χεῖς,
Soc.

PROSODY.¹

POSITION.

A syllable, in which a short or doubtful Vowel precedes two consonants or a double letter, is long in every situation, as δεινὴ δὲ κλαγγή, αὐτὰρ ἴμε Ζεὺς, κατὰ φρεῖνα, πᾶτρός, τέκνον, Hom.²

1 The word *Prosody* is here used in its common application to the *quantity*, although *προσῳδία* signifies the *accent*, of syllables.

Those parts of *Prosody*, which are common to both Greek and Latin languages, are here in general omitted.

2 The exceptions to this rule take place when the latter consonant is a liquid. In *Epic* poetry they occur only in proper names, which cannot be strictly subjected to the rules of any metre, and in those words, which could not be used in any other position, as ἡδὲ βρατοῖσι, μοῖρ᾽ κραταίῃ, πτερόεντ᾽ προσηύδα, &c.

In *Pastoral*, *Elegiac*, and *Epigrammatic* verse the syllable is more frequently short.

In *Dramatic* poetry the following rules may be observed:

A short vowel before a *soft* or *aspirate* Mute followed by a Liquid, and before a *middle* Mute followed by *ε*, remains short in Comedy. In Tragedy the syllable, if not final, is often long.

A short Vowel is sometimes made long before a single consonant, particularly

A short vowel before a *middle* Mute, followed by λ, μ, or ν, lengthens the syllable in all Dramatic poetry.

The reason of that difference between Heroic and Dramatic poetry may be this. In the grave, majestic cadence of Heroic verse Spondees are frequent; but the Iambics and Tribrachs of the language of the stage require short syllables. Hence the doubtful vowel in *φλάω*, *φλίω*, *τίω*, &c. is long in Homer and short in Iambic metre. It is remarkable that the short syllable prevails, in proportion as the style approaches to that of conversation. This difference will be traced in the progress from Homer to Aristophanes.

When the syllable is lengthened before two consonants, the vowel in pronunciation assumes one of them as *δέκ-λαγγή*, *ἱμέσ-Δεύς*, *κατὰφ-ρέω*, *πατ-ρός*, *τέκ-νον*; or according to some, both, as *πατρ-ος*, *τέκν-ον*. When the syllable remains short, the vowel concludes it, *πατ-ρός*, *τέκ-νον*. So in Latin the first syllable in *Atlas* and *cyc-nus* is sometimes short, because it is pronounced *A-tlas*, *cy-cnūs*.

When the vowel is followed by two consonants, the latter of which is not a liquid, or by two liquids, the syllable is long in every species of poetry. Hence if we find *δέ Σκάμαιδρον*, *παρὰ σταβμή*, we must observe that *Κάμαιδρον* was the ancient form, and that some MSS. have *παρ' σταβμή*.

In Latin the short final syllable is scarcely ever lengthened before a mute and a liquid. Virgil has indeed *ter-rasquē tractusque maris*, but this is a Grecism. On the same principle we sometimes find a short vowel lengthened at the end of a word, if the next word begins with *sc*, *sp*, *sq*, *st*; but it most frequently remains short, particularly if the foot ends with the word. Virgil has lengthened the short syllable in one instance *date telā*; *scandite muros*; and at the end of a hemistich, where

before a liquid, as *πολλὰ λισσομένω*, Hom. *παρὰ ῥηγμῖνι*, Hom.¹

A short Syllable is often made long when the next word begins with a digammated vowel, as *ὄς οἱ*, for *φοῖ*, Hom.

a pause takes place. He has left the syllable short in *Ponitē*: *spes*. Lucretius, though an imitator of the Greek cadences, never lengthens the syllable. but has it short in several instances: *molliā strata*: *cederē squamigeris*, *liberā sponte*, *pendentibz' structas*. Horace uses the same practice: *fornicē stantem*, *præmiā scribæ*, *quiā scilicet*, *malā stultitia*, *mihī Stertinius*. He has it short, even where the foot does not end with the word; *velatumquē stola*, *sæpē stylum*, *fastidirē Strabonem*. It is the same in Ovid: *carminā scripta*, *curvaminē spinæ*, *olentiā stagna*, and in many other instances, which, however, are susceptible of different readings. But no editor of Ovid has found in any MS. an instance of a short vowel lengthened. Propertius preserves the short syllable: *brachia spectari*, *nunc ubi Scipiadae*, *venundatā Scylla*, *jam benē spondebant*, *tu capē spinosi*; and even *consuluitquē striges*. Catullus has a few examples of a lengthened syllable: *nullā spes*, *modō scurra*, *nefariā scripta*. Tibullus has *pro segetē spicas*. It must be observed, that the practice of placing a short vowel in that position is not common in the best Latin poets, and should therefore be avoided.

1 It is generally long before *ρ*, which with its aspirate appears to have been doubled in pronunciation, as *παρὰ ῥηγμῖνι*. This license is not confined to a liquid; *ἐπειδὴ*, *ὄφιν*, &c. Hom. Thus in Ennius, *Omnis cura viris, uter esset induperator*. In Lucilius, *Intereunt, labuntur, euntūr omnia versum*.

μέλανος οἴνοιο, for φοῖνοιο, Hom. οὐδὲ οὐς, for οὐς, Hom.¹

When three short syllables come together, it is necessary, for the sake of the measure in Heroic verse, that one should be made long, as ἀθάνατος, Πρίαμίδης.²

ONE VOWEL BEFORE ANOTHER.

A Vowel before another does not suffer elision, as in Latin, at the end of a word, unless an Apostrophe is substituted.³

A long Vowel, or diphthong, is generally shortened at the end, and some-

1 A short vowel is said sometimes to be made long by the force of the accent: thus Homer has made the penultima in ἱλίου long. In other instances, the same cause has shortened a long syllable, as ἴως ἰγὰ περὶ, Hom. where the last syllable in ἴως seems to be short on account of the elevation of the voice on the first, although that elevation does not naturally lengthen the syllable.

But the short vowel, on which that license more particularly takes place, is the cesura, the final syllable, on which the ictus, or the force of the rhythmus, sometimes called the arsis, falls; as, τῇ κορίσσει, δὲ μέστιγι, δὲ νέφος, Thus in Virgil, *Liminaque, laurusque, &c.*

2 This takes place even where the three syllables are in different words, as δὲ μὲν, Hom. δρῆς ἔλυμα, Hes.

3 The elision of Diphthongs takes place in Verbs only: real instances of this are to be found only in the Fragments of the new comedy.

times at the beginning of a word, before a vowel, as οἴκῳ ἔν, Hom.¹ ποίσει, Soph. ἡ ζῶοι εἰμὸς, Theocr.²

CONTRACTION.

A contracted Syllable is always long, as ὄφεις, ὄφῆς ; ἰσρός, ἰρός.

Two successive Vowels, forming two syllables, even in different words, frequently coalesce in poetry ; thus, θεός becomes a monosyllable, χρυσίῳ a dissyllable, and in ἡ λάβει, ἡ οὐκ ἐνόησεν, Hom. ἡ οὐκ are pronounced as one syllable.

COMPOSITION AND DERIVATION.

Words compounded and derived follow the quantity of their primitives, as ἄτιμος from τίμη, φύγη from ἔφύγον.

1 A long vowel, or a diphthong, may be considered as consisting of two short vowels. If the latter is supposed to suffer elision, the former will of course remain short, as οἴκῳ ἔν.

2 Thus in Latin, *Nam si abest*, Lucr. *Valē inquit, an quē amant*, *Hylā omne*, *Insulā Ionio*, *Peliō Ossam*, *Ilīō alto*, *aut Athō aut Rhodopen*, *servant tē amice*, Virg. *Si mē amas*, Hor.

The Greek Dramatic writers never admit in Iambic and Trochaic metres the *hiatus*, occasioned by a vowel or diphthong at the end of one word, and at the beginning of the next.

A, privative, is short, as *ἄτιμος*; but long in *ἄθάνατος*.

'*Δρι*, *ῖρι*, *βρι*, *δυς*, *ζα* are short, as *ζᾶθιος*:

Penultima of Nouns and Adjectives increasing in the Genitive.

A is short, as *σώμαᾰτος*. Except in Nouns in *αν*, *ᾰνος*, as *τιτᾰν*, *τιτᾰνος*.

The Doric Genitive, as *Ἀτρείδᾰο*, *μουσαᾰν* for *μουσαῖαν*.

Κίρας, *κίραᾰτος*; ¹ *κράς*, *κράτῶς*; *ψὰρ*, *ψαῖρός*; *ῥάραξ*, *ῥάραᾰκος*; *ῖραξ*, *ῖραᾰκος*; *κόρδαξ*, *κόρδαᾰκος*; *νίαξ*, *νίαᾰκος*; *ῥᾰᾰξ*, *ῥᾰᾰγός*; *σύρφαξ*, *σύρφαᾰκος*; *Φαίαξ*, *Φαίαᾰκος*; *φείναξ*, *φείναᾰκος*, are long.

I is short, as *ῖρις*, *ῖριδος*. Except in Words of two terminations, as *δελφῖν*, *δελφῖς*, *δελφῖνος*.

Monosyllables, as *θῖς*, *θῖνος*; but *Δῖς*, *Δῖός*; *θρίξ*, *τριχός*; *στιξ*, *στιχός*; *τις*, *τῖνος*, are short.

Nouns making *ιβος*, as *ὄρνις*, *ὄρνιθος*; and

1 Thus in Orpheus, Euripides, Anacreon and Oppian. Homer makes it short. This difference exists in many other words. The penult, of Comparatives in *ων* is long in the Attic, short in the Ionic and Doric dialects. Homer makes *α* in *καλός* long; the Attic and Doric poets short; Callimachus and Theocritus have made it long and short in the same line. Thus Homer has *Αρες*, *Ἄρις*.

those making *ιδος*, if their penult. is long, as *κνημῖς*, *κνημῖδος*.

Nouns in *ιξ*, *ιγος* or *ικος*, as *μάστιξ*, *μάσ-
τιγος*; *φοίνιξ*, *φοίνικος*.

Monosyllables in *ιψ*, *ικος*, as *θρίψ*, *θρί-
πός*.

Υ is short, as *πῦρ*, *πῦρός*. Except in

Words of two terminations, as *φόρυν* and *φόρυς*, with *κήρυξ*, *κήρῦκος*.

Γρύψ, *γρυπός*; *γύψ*, *γυπός*; *βίβρυξ*, *βίβ-
ρυκος*; are common.¹

Penultima of the Tenses of Verbs.

The quantity of all Tenses generally remains the same as in the Tense, from which they are formed; as, from *κρίνω* are formed *ἐκρίνον*, *κρίνομαι*, *ἐκρίνόμην*; from *κρίνω* are formed *ἐέκρίκα*, *ἐέκρίμαι*, *ἐέκρίθην*.²

¹ The doubtful vowels before *σι* are long in the Dative Plural, when the Dative singular is long by position, as *ἐλμῆσι*, *τόψῃσι*.

No rules are given of the quantity of the penultima and antepenultima of general words, as that can be learnt by use alone.

² Verbs of the Fourth Conjugation, particularly those in *νω* and *ρω*, have the doubtful vowel before the liquid generally long in the Presents and Imperfects, and in the First Aorist Active and Middle; and short in the Futures and Second Aorists. Thus often in the same verb

The *Perfect* follows the quantity of the First Future, as φύω, φῦσω, πίφῶκα.

Verbs in πτω,—except those in υπτω, and πίπτω, and ρίπτω,—shorten the Penultima of the *Perfect*.

In the Attic reduplication the Penultima is short, as ὀρύττω, ἄρυχα, ὀρώρυχα.

The *Perfect Middle* follows the quantity of the Second Aorist, as ἔτυπον, τίτυπα; except βέβηθα, ἔρριγα; κέκρᾱγα, κέκρηγα, μέμῡκα, πέκρᾱγα, πέφρηκα, τέτρηγα, &c.

The doubtful Vowels before σι are long, as τετύφᾱσι, διικνῦσι.

In the *First Aorist Participle*, ασα is long.

In the *Imperative* of Verbs in μι, υ is short in polysyllables, as κέκλῡθι, but long in dissyllables, as κλῡθι.

In the *First Future*, α, ι and υ, followed by σω, are short, as θαυμάζω, θαυμάσω; νομίζω, νομίσω; κλύζω, κλύσω.

But ασω is long from Verbs in αω preceded by a vowel, or in ραω, as θεῖάω, θεῖᾱσω; δράω, δράᾱσω. Ισω and υσω are long

in Latin, the tenses formed from the Present are short, while those formed from the Perfect are long, as mōveo, mōvebam, mōvebo; mōvi, mōveram, mōvero.

from Verbs in *ω* pure, as *τίω*, *τίσω*; *ισχύω*, *ισχύσω*.

QUANTITY OF THE LAST SYLLABLE.

A Vowel at the end of a word.

A, I, Υ final are short. Except

A long.

Nouns in *δα*, *θα*, *ρα*, *ια*,¹ and polysyllables in *αια*, as *πικραία*; with *εὐλάκα*, *θερα* and *πέρα*.

Duals of the First Declension as *μούσα*.

Adjectives in *α* pure and *ρα* from masculines in *ος*, as *δικαία*, *ἡμετέρα*.

Nouns in *ια*, from *εω*, as *δουλεία* from *δουλεύω*.

Oxytons of the First Declension, as *χαρά*.

Accusatives in *α* from Nouns in *εω*, generally in the Attic Dialect.

Vocatives from Proper Names in *ας*, as *Αἰνεία*, *Πάλλα*.²

¹ *Δῖα*, *Ἰα*, *μία*, *πότνια*, are short.

² *Ἀγκυρα*, *ἄκαιθα*, *γέφυρα*, *Κέρκυρα*, *ἔλγυρα*, *σκολόπειδρα*, *σφῦρα*, *τάναγξα*; compounds of *μετρῶ*, as *γιομέτρα*; *ρα* preceded by a diphthong, as *πιῖρα*, except *αὔρα*, *λαύρα*, *πλείρα*, *σαύρα*; are short.

² So in Latin, *Care nepos*, *Pallā*. Ovid.

The Doric α , 'as $\acute{\alpha}$ παγὰ for ἡ πηγὴ, βο-
ρεία for βορείου.

I long.

The names of letters, as $\xi\tilde{\iota}$; with $\kappa\tilde{\epsilon}$.

The Paragoge in Pronouns and Ad-
verbs, as οὔτοσι, νυνί: except the Dative
Plural, as σοῖσι.

The Attic ι for α , ϵ or $ο$, as ταυτὶ for
ταῦτα, ὁδὶ for ὅδε, τουτὶ for τοῦτο.

Υ long.

The Imperfect and Second Aorist of
Verbs in υμι, as ἔφν.

The names of letters, as $\mu\tilde{\upsilon}$; with $\gamma\acute{\epsilon}\upsilon$;
 $\tilde{\upsilon}$ is common.

AN, IN, YN final are short. Except

A, long: Words circumflexed, as $\pi\tilde{\alpha}\nu$.

Oxytons Masculine, as Τιτάν.

These Adverbs, ἄγαν, εὖαν, λίαν, πέραν.

The Accusative of the First Declen-
sion, whose Nominative is long, as Αἰνεί-
αν, φιλίαν.

Ι long: Words of two terminations, as
διελφὶν and διελφίς.

1 The Æolic α is short, as ἡμφᾶ φίλη, Hom. Hence
the Latin Nom. in a is short.

Ἡμῖν and ὑμῖν, when circumflexed ; τῖν, Dor. for σοῖ ; κόνιν. Πρὶν is sometimes long in Homer.

Nouns in ιν, ινος, as ῥηγμῖν.

Υν long : Words of two terminations, as φόρκυν and φόρκυς.

Accusatives from υς long, as ὄφρυν ; with νῦν.¹

The Imperfect and Second Aorist of Verbs in υμαι, as ἰδείκνυν, ἔφυν.

ΑΡ, ΥΡ final are short. Except

Αρ long : Γὰρ and αὐτὰρ are sometimes long in Homer.

Υρ long : Πῦρ.

ΑΣ, ΙΣ, ΥΣ final are short. Except

Ας long : Nominatives of Participles, as τύψας.

All Cases of the First Declension, as ταμίας, φιλίας, μούσας.²

Plural Accusatives in ας from the long α in the Accusative Singular of Nouns in υς.

Nouns in ας, αντος, as Αἶας ; with τάλας.

1 When νν is an Enclitic, as τοί νν, it is short.

2 The Doric Acc. is short, as νῦμφας.

I, long: Words of two terminations, as δελφίς, and δελφίν.

Nouns in **ις** increasing long, as κτημῖς, ὄρνις; κίς, κίός.

Υ, long: Words of two terminations, as φόρυν and φόρυς.

Monosyllables, as μῦς; with πάμυς.

Oxytons making the Genitive in **ος** pure, as πληθύς:¹ ἰχθὺς is common.

In Verbs in **υμι**, as ἰδεῖνυς, &c.

FEET.

Each of the following Divisions consists of feet equal in time, as one long is equivalent to two short syllables. The two first contain the simple, the three last the compounded feet.

I.

Iamb, ο -
Trochee, - ο
Tribrach, ο ο ο

II.

Spondee, - -
Dactyl, - ο ο
Anapest, ο ο -

III.

Choriamb, - ο ο ο -
Antispastus, ο - - ο
Ionic à majore, - - ο ο
Ionic à minore, ο ο - -

¹ They are sometimes short: πληθὺς ἐπιερχόμενοι, Apoll. Rhod. I. 239.

IV.

Pæon I,	-	o	o	o
Pæon II,	o	-	o	o
Pæon III,	o	o	-	o
Pæon IV,	o	o	o	-

V.

Epitrite I,	o	-	-	-
Epitrite II,	-	o	-	-
Epitrite III,	-	-	o	-
Epitrite IV,	-	-	-	o

METRES.

A Metre, or Syzygy, consists properly of two feet, because in beating time the foot was raised once in two feet. But by Metre is generally understood a Verse, or, except in Dactylic Metre, a system of Verses.

Of Metres there are nine species :

1. Dactylic,	6. Antispastic,
2. Iambic,	7. Ionic à majeure,
3. Trochaic,	8. Ionic à minore,
4. Anapestic,	9. Pæonic.
5. Choriambic,	

1. To these may be added the following, seldom used :




Pyrrhic,	o o	Bacchius,	o - -
Amphibrachys,	o - o	Antibacchius,	- - o
Amphimacer, or Cretic,	- o -	Molossus,	- - -
Proceleusmatic,	o o o o	Dochmius,	o - o o

These Metres take their names from the feet, of which they are principally composed. Besides the Dactylic measure, consisting of Dactyls and Spondees, with which the learner is supposed to be acquainted, it will be sufficient here to inform him of the structure of Iambic, Trochaic and Anapestic measures, as used by the Tragic Poets.

IAMBICS.

Of *Iambics* there are three kinds ; *Dimeters*, consisting of two measures, or four feet ; *Trimeters*, of three measures, or six feet ; and *Tetrameters*, of four measures, or eight feet.

The following is a synopsis of the feet strictly allowed in every place of a Trimeter :

1st Metre	2d Metre	3d Metre.
		
1 | 2	3 | 4	5 | 6
u - | u -	u - | u -	u - | u -
u u u | u u u	u u u | u u u	u u u | u -
- - - -	- - - -	- - - -
- u u | - -	- u u | - -	- - | - -
u u - | - -	- - | - -	- - | - -

Every foot, except the *last*, admits an Anapest of Proper Names.

TROCHAICS.

Of Trochaics there are two kinds, *Dimeters* and *Tetrameters*.

Synopsis of a Tetrameter Catalectic :

1st Metre		2d Metre		3d Metre		4th Metre	
1	2	3	4	5	6	7	8
- u	- u	- - u	- u	- u	- u	- u	-
u u u	u u u	u u u	u u u	u u u	u u u	u u u	
	- -		- -		- -		
	u u -		u u -		u u -		

Every foot, except the *fourth* and *seventh*, admits a Dactyl of Proper Names.

In Tragic Trochaic Tetrameters, an Anapest is admitted only in Proper Names.

A Pause takes place at the end of the *fourth* foot, or *second metre*, which properly ends with a word.

The Trochaic Tetrameter is easily reducible to the Iambic measure, if a Cretic, or its equivalent, is removed from the beginning of it.¹

¹ Thus the English Trochaic is more harmoniously resolved into the common measure. The two following lines,

*These delights if thou canst give,
Mirth, with thee I mean to live,*

are generally scanned thus,

- u | - u | - u | -

ANAPESTICS

admit Anapests, Dactyls and Spondees, and are commonly *Dimeters* of four, and sometimes *Monometers* of two feet. Of the former the most strict is the Dimeter Catalectic,¹ called a *Parœmiac*,² which closes the system.

Anapestics may contain an indefinite series of Metres. Any number of these constitutes a system, which may be considered as extended without any distinction of verses, or, in other words, may be scanned as one verse. It has, generally, for the sake of convenience, been divided into regular Dimeters, which of course can admit no license in the final syllable, and which must always be followed by a Parœmiac. But as in this mode of division it must often happen that a single Metre remains before the final Parœmiac, that Metre is placed in a separate

But their harmony will be improved by the following division of the feet:

- | u - | u - | u -

1 If a syllable is wanting, the verse is called *Catalectic*; a complete verse is called *Acatalectic*.

2 So called from *παροιμία*, because that line was supposed to contain a maxim or a *proverb*.

verse, and is termed a *base*, although it would be perhaps more properly called a *supplement*.

The only restraint in Anapestics is, that an Anapest must not follow a Dactyl, to prevent the concurrence of too many short syllables ; that each Metre must end with a word ; and that the third foot of the Paræmiac must be an Anapest.

Anapestic Diameter Acatalectic.

1st Metre		2d Metre	
1	2	3	4
υ υ -	υ υ -	υ υ -	υ υ -
- υ υ	- υ υ	- υ υ	- υ υ
- -	- -	- -	- -

A Paræmiac, or Dimeter Catalectic.

1st Metre		2d Metre	
1	2	3	4
υ υ -	υ υ -	υ υ -	-
- υ υ	- υ υ	-	
- -	- -		

Anapestic Base, or Monometer Acatalectic.

One Metre	
1	2
υ υ -	υ υ -
- υ υ	- υ υ
- -	- -

ACCENTS.¹

The *Acute* is used on the last syllable, the penultima, or the antepenultima.

1 Accents were first marked by Aristophanes, a grammarian of Byzantium, who lived about 200 years before the Christian æra. He probably first reduced them to a practical system, because some marks must have been necessary in teaching the language to foreigners, as they are used in teaching English.

For the proper modulation of speech, it is necessary that one syllable in every word should be distinguished by a tone, or an elevation of the voice. On this syllable the Accent is marked in the Greek language. This elevation does not lengthen the time of that syllable, so that *Accent* and *Quantity* are considered by the best critics as perfectly distinct, but by no means inconsistent with each other. That it is possible to observe both Accent and Quantity is proved by the practice of the modern Greeks, who may be supposed to have retained in some degree the pronunciation of their ancestors. Thus in *τυττομήνη* they lengthen the first and last syllable, and elevate the tone of the penultima.

In our language the distinction between Accent and Quantity is obvious. The Accent falls on the antepenultima equally in the words *liberty* and *library*, yet in the former the tone only is elevated, in the latter the syllable is also lengthened. The same difference will appear in *báron* and *bácon*, *lével* and *léver*, in *Reád-ing*, the name of a place, in which these observations are written, and the participle *reád-ing*.

The Welsh language affords many examples of the

The *Grave* is used on the last syllable only ; but when that syllable is the last

difference between Accent and Quantity, as *diolch*, thanks.

It has been thought by many that the French have no Accent : but in the natural articulation of words this is impossible. Their syllabic emphasis is indeed in general not strongly expressed ; but a person conversant in their language will discover a distinctive elevation, particularly in public speaking. This is in many cases arbitrary ; thus the word *cruel*, in expressing sorrow and affection, will on the French stage be pronounced *crúel* ; in expressing indignation and horror, *crúél*. But the general rule is, that in words ending in *e* mute the accent is on the penult. ; as, *formidáble*, *rívage* : in other words on the last syllable, as *hauteur*, *vertú*.

On one of the three last syllables of a word the Accent naturally falls. Hence no ancient language, except the Etruscan, carried it farther back than the antepenultima. The modern Greeks sometimes remove it to the fourth syllable ; and the Italians still farther. In English it is likewise carried to the præ-antepenultima, but in that case a second Accent appears to be laid on the alternate syllable, as *détérminátion*, *unprófitáble*. In poetry the metre will confirm this remark.

That variation existed in the different states of Greece which is now observed in the different parts of Britain. The Æolians adopted a baryton pronunciation, throwing the accent back, saying *ἴγα* for *ἐγα*, *ῥίος* for *ῑός*. In this they were consistently followed by the Latin dialect. But some words in the latter language changed their accent : thus in the Voc. *Valeri*, the accent was anciently on the antepenultima, and was afterwards advanced to the penultima. In English a contrary effect has been produced : thus *accéptable* is now *acceptable* ; *corrúptible*, *córruptible* ; *advertísement*, *advértisement* ; &c. In Welsh the accent is never thrown farther back than the

of a sentence, or followed by an enclitic,² the acute is used.

The *Circumflex* is used on the last or the penultima.³

penultima, and is rarely placed on the last syllable. In Scotland the Accent is oxyton in imitation of that of France, probably on account of the close connexion, which formerly subsisted between the two countries.

1 The *Grave* is said to be the privation of the Acute, and to be understood on all syllables, on which that is not placed. The Acute with rising inflection has been, by a musical term, called the *Arsis*, the Grave with the falling inflection, the *Thesis*.

But where it is expressed on the last syllable, the Grave has the force of the Acute, marking an oxyton. Indeed no substantial reason is given for the use of both Accents. Perhaps it may be said that the Grave is used to show that the voice after the elevation must fall to meet the common, or what Aristotle calls the *middle*, tone of the next word; but that the Acute is preserved at the end of the sentence, where the change is necessary; that the interrogative *τίς* always requires an elevation of voice; and that an Enclitic, becoming a part of the word, generally reduces the Accent to the rules of the Acute.

In French the Grave Accent,—when it is not used for distinction, as *à, to*, from *a*, has, and *où*, where, from *ou*, or,—makes the syllable long and broad, and has the force of the Circumflex: the sound is the same in *près* and *prêt*, in *excès* and *forêt*.

2 The *Circumflex* is said to raise and depress the tone on the same syllable, which must be long, and therefore consist of two short, thus *οἶμα* is equivalent to *οὐμα*. But this double office of the same letter it is not easy to discriminate in speaking.

The acute and the Grave are put on long and short syllables ; the Circumflex on syllables long by nature,¹ and never on the penultima, unless the last syllable is short.²

No word has more than one Accent, unless an Enclitic follows.

*Enclitics*³ throw their Accent on the preceding word, as ἀνθρώπος ἴστι, σῶμά ἴστι.⁴

1 A syllable *long by nature* is that, which contains a long vowel or a diphthong, as σῶμα, σπουδαῖος. Some few syllables with a doubtful vowel are circumflexed, as μάλλον, πρᾶγμα, πρᾶγος, δῖος, κῆμα, &c. but they are contractions.

2 In Diphthongs, the Accents and Breathings are put on the last vowel, as αὐτοῦς ; except in improper Diphthongs, as αἶδης for ἄδης.

3. An Enclitic *inclines* on the preceding word, with which it is joined and blended.

4. So in Latin, *que, ne, ve*. But the Accent, which in *virum* is placed on the first syllable, is brought forward to the second in *virúmque*.

We may carry the analogy of Enclitics to English. When we say, *Give me that book*, we pronounce *me* as a part of the word *give*. For *the boy is tall*, we say *the boy's tall* ; thus *is* becomes a perfect Enclitic. This is frequent in French, *donnez le moi, je me lève, est-ce lui* ; and particularly in *parle-je*, where the last syllable of *parle*, must be accented before the Enclitic. In Italian and Spanish, the Enclitic is joined, as *dammi, deme, give me*.

Ten words are without Accents called *Atonics*; \acute{o} , $\acute{\eta}$, $\acute{o}\acute{i}$, $\acute{\alpha}\acute{i}$, $\acute{\epsilon}\acute{i}$, $\acute{\epsilon}\acute{\iota}\varsigma$, $\acute{\iota}\nu$, $\acute{\iota}\xi$, (or $\acute{\iota}\kappa$), $\acute{o}\acute{\upsilon}$, ($\acute{o}\acute{\upsilon}\kappa$ or $\acute{o}\acute{\upsilon}\chi$), $\acute{\acute{\omega}}\varsigma$.¹

RULES OF ACCENTS.

Monosyllables, if not contracted, are acuted, as $\acute{o}\varsigma$, $\pi\acute{o}\upsilon\varsigma$, $\chi\acute{\epsilon}\acute{\iota}\rho$.²

Monosyllables of the Third Declension accent the last syllable of the Genitives and Datives, but the penultima of other cases, as S. $\chi\acute{\epsilon}\acute{\iota}\rho$, $\chi\acute{\epsilon}\acute{\iota}\rho\acute{o}\varsigma$, $\chi\acute{\epsilon}\acute{\iota}\rho\acute{\iota}$, $\chi\acute{\epsilon}\acute{\iota}\rho\acute{\alpha}$. D. $\chi\acute{\epsilon}\acute{\iota}\rho\acute{\epsilon}\iota$, $\chi\acute{\epsilon}\acute{\iota}\rho\acute{o}\iota\upsilon$. P. $\chi\acute{\epsilon}\acute{\iota}\rho\acute{\epsilon}\iota\varsigma$, $\chi\acute{\epsilon}\acute{\iota}\rho\acute{\omega}\nu$, $\chi\acute{\epsilon}\acute{\iota}\rho\acute{o}\iota$, $\chi\acute{\epsilon}\acute{\iota}\rho\acute{\alpha}\varsigma$.³

1 These may be called *Proclitics*, as they incline the Accent on the following word. Thus in English the Article *the* is pronounced quickly, as if it made part of the following word. In poetry it coalesces with it, as *Above th' Aonian mount*. When the Atonics are at the end of the sentence; or following the word, to which they are naturally prefixed, they recover their Accent, as $\acute{\epsilon}\chi\acute{o}\nu\tau\acute{\iota}\varsigma$ $\sigma\pi\acute{\acute{\iota}}\rho\mu\acute{\upsilon}$ $\acute{\alpha}\nu\acute{\iota}\varsigma\tau\acute{\alpha}\iota$ $\phi\lambda\acute{o}\gamma\acute{o}\varsigma$ $\acute{o}\acute{\upsilon}$, Pind. $\kappa\alpha\kappa\acute{\alpha}\nu$ $\acute{\epsilon}\xi$, Theocr. $\theta\acute{\iota}\delta\epsilon$, $\acute{\acute{\omega}}\varsigma$, Hom. When they precede an Enclitic, they are accented, as $\acute{\epsilon}\acute{\iota}\mu\epsilon$.

2 The following appear to be excepted, $\acute{\alpha}\acute{\iota}$, $\acute{\iota}\acute{\upsilon}$, $\acute{o}\acute{\upsilon}\acute{\iota}$, $\acute{\acute{\omega}}\varsigma$, $\delta\acute{\rho}\acute{\upsilon}\varsigma$, $\mu\acute{\upsilon}\varsigma$, $\gamma\epsilon\alpha\acute{\upsilon}\varsigma$, $\iota\alpha\acute{\upsilon}\varsigma$, $\acute{o}\acute{\upsilon}\varsigma$, $\pi\acute{\alpha}\varsigma$, $\pi\acute{\alpha}\acute{\iota}\varsigma$, $\pi\acute{\acute{\upsilon}}\rho$; but many of them are probably contractions; thus, $\acute{\iota}\acute{\upsilon}$ from $\acute{\iota}\acute{\epsilon}\nu\iota$, $\acute{o}\acute{\upsilon}\acute{\iota}$ from $\acute{\acute{\epsilon}}\acute{o}\iota$, $\pi\acute{\alpha}\varsigma$ from $\pi\acute{\acute{\alpha}}\alpha\varsigma$, $\pi\acute{\acute{\alpha}}\nu\varsigma$ or $\pi\acute{\acute{\alpha}}\nu\tau\epsilon$. Indeed the circumflex always leads to the suspicion of some contraction.

3 Except Particles, and *τίς interrogative*; with $\delta\acute{\acute{\alpha}}\delta\acute{\omega}\nu$; $\delta\mu\acute{\omega}\nu$; $\theta\acute{\acute{\alpha}}\omega$; $\kappa\acute{\rho}\acute{\alpha}\tau\acute{\omega}\nu$; $\lambda\acute{\acute{\alpha}}\omega$; $\pi\acute{\alpha}\acute{\iota}\delta\acute{\omega}\nu$; $\pi\acute{\acute{\alpha}}\nu\tau\acute{\omega}\nu$, $\pi\acute{\acute{\alpha}}\nu\tau\acute{\iota}\omega\nu$, $\pi\acute{\acute{\alpha}}\tau\acute{\iota}\omega\nu$; $\tau\acute{\rho}\acute{\acute{\omega}}\nu$; $\phi\acute{\acute{\omega}}\tau\acute{\omega}\nu$; $\acute{\acute{\omega}}\tau\acute{\omega}\nu$, $\acute{\acute{\omega}}\tau\acute{\omega}\nu$.

: *Dissyllables*, if the first is long and the last short, circumflex the former, as *μοῦσα*;¹ in other cases they acute the former, as *μοῦσαι*, *λόγες*, *λόγον*.

Polysyllables, if the last syllable is short, acute the antepenultima, as *ἀνθρώπος*; if long, the penultima, as *ἀνθρώπου*.

1. *Εἴπερ*, *ταῖντι*, *ἄντι*, &c. are considered as two words, the latter of which is an Enclitic : they cannot therefore be circumflexed

Nouns in *ξ*, increasing long, acute the penult. as *θάλαξ*, *κέρυξ*, *φάριξ*; if they increase short, they circumflex it, as *αὐλαξ*, *ὀμήλιξ*, *πίδαξ*.

2 From these rules are to be excepted *Oxytons*, such as, generally, words in *ους*, *ης*, *ω*, and *ως*, whose Gen. ends in *ος* pure, as *βασιλεὺς*, *ἀσπής*, &c. Adjectives in *ιος*, *θος*, *λος*, *ρος*, *στος*, as *ἀγαθός*, *καλός*, &c. Participles Perf. 2 Aor. and 2 Fut. Active, and Aorists Passive; Prepositions; and others, which will be learnt by use.

In Latin polysyllables, the Accent depends on the penultima. If that is long, the Accent is placed upon it, as *amícus*: if short, upon the antepenultima, as *ánimus*. In Dissyllables the Accent is on the first syllable. Hence may be deduced another proof of the difference between Accent and Quantity. In Latin, the Accent falls on the first syllable of *ánimus*, and of *tíbi*, but that syllable is not lengthened in pronunciation. The Accent falls on the first syllable in *cármina*; but if an Enclitic follows, as *carmináque*, the Accent, which is inadmissible on the præ-antepenultima, must be laid on a syllable, which cannot be pronounced long.

In reading Greek the general practice of this country follows the Latin rules of Accent. In words of two, and of three, short syllables, the difference of the French and

Exceptions with the last syllable short :

1. Participles Perfect Passive, as *τε-
τυμμένος*.

2. Verbals in *ιος* and *ιον*, as *γραπτός*,
γραπτίον.

3. The increasing Cases of Oxytons,
as *λαμπάς*, *λαμπάδος* ; *τυπείς*, *τυπίντος*.

4. Many derivatives, as *παιδίον*, *ἐναντίος*.

5. Compounds of *βάλλω*, *πολέω*, *χίω*, if
not with a Preposition, as *ἐκηρόλος*.

6. Compounds of *τίκτω*, *κτείνω*, *τρέφω*,
with a Noun, if they have an Active sig-
nification, as *πρωτότοκος*, *she who produces
her first child* ; *ξίφοκτόνος*, *he who kills
with a sword* ; *μητροκτόνος*, *a matricide* ;
λαοτρόφος, *he who feeds the people*. If
they have a *Passive* signification, they
follow the general rule, as *πρωτότοκος*, *the
first born* ;¹ *ξιφόκτονος*, *he who is killed
with a sword* ; *μητρόκτονος*, *he who is kill-*

English pronunciation is striking. The former makes
Iambs and Anapests, the latter Trochees and Dactyls ;
the French say *fugis*, *fugimús* : the English *fúgts*, *fúgi-
mus*. In many instances both are equally faulty : thus,
we shorten the long *is* in *fávīs* the plural of *favus* : they
lengthen the short *is* in *ōrēs*, the Genitive of *os*.

1 So *πρωτογόνιος* and *πρωτόγονιος*, *βουνόμος* and *βούνομος*,
ναυμάχος and *ναύμαχος*, &c.

ed by his mother ; λαότροφος, e who is fed by the people.¹

1 The difference of Accentuation serves also to mark the difference of signification, and has on some occasions given precision to the language, and even determined the ambiguous meaning of a law. Of this distinction a few instances may be given :

ἄγων, leading ;	ἄγών, a contest.
ἄληθες, truly ;	ἀληθές, true.
ἄλλα, other things ;	ἄλλὰ, but.
ἄπλος, unnavigable ;	ἁπλός, simple.
ἄρα, then ;	ἄρα, an interrogation.
βίος, life ;	βίδς, a bow.
δίδομεν, we give ;	διδόμεν, to give.
δέκος, opinion ;	δοκός, a beam.
εἴσι, he goes ;	εἴσι, they are.
ἐνι, he is in ;	ἐνι, in.
ἔχθρα, enmity ;	ἔχθρὰ, hostile things.
ζῶον, an animal ;	ζῶν, living.
Θία, a sight ;	Θεὰ, a goddess.
Θίαν, running ;	Θεῶν, of gods.
ἴον, a violet ;	ἴον, going.
κάλως, a cable ;	καλῶς, well.
λάος, a stone ;	λαός, a people.
λεύκη, a poplar ;	λευκή, white.
μόνη, alone ;	μονή, a mansion.
μύριοι, ten thousand ;	μυρίοι, innumerable.
νέος, new ;	νεός, a field.
νόμος, a law ;	νομός, a pasture.
ὅμως, yet ;	ὁμῶς, together.
πείθω. I advise ;	πειθῶ, persuasion.
πόνηρος, laborious ;	πονηρός, wicked.
τροχός, a course ;	τροχός, a wheel.
ῥμος, a shoulder ;	ῥμός, cruel.

The list might easily be extended, particularly in marking the difference between a *proper* and a *common* name, as Ζάνθος, a river ; ξανθός, yellow ; Ἀργός, a man, or a city ; ἄργός, white, &c.

7. Compounds of Perfects Middle with Nouns and Adjectives, as *ἀστρολόγος, οἰκονόμος, παμφάγος*.

8. Many other Compounds retain the Accent, which they had in their simple state, as *αὐτόφι, οὐρανόθεν, κατῷχον, συνῆλθον*. So Prepositions, preserving their final vowel in composition, as *ἀπόδος, ἐπίσχες*.¹

In English the same difference may be observed; thus *conduct, produce*, nouns; *conduct, produce*, verbs, *Jōb*, the name of a man; *jōb*, a common word, &c.

1 These exceptions have given occasion to some persons to inveigh against the use of Accents, as vague and arbitrary; and to more to neglect them entirely. An attempt to reduce these apparent inconsistencies to a system may tend to rescue this branch of Greek Grammar from that objection.

The most general cause of these exceptions is *abbreviation*. Thus the original form *τυπτίμηναι*, on which the Accent is placed regularly, was shortened into *τυπτίαν* and *τυπτίαι*, which retain the Accent on the same syllable. From *τετυφίμηναι* was formed *τετυφίαι*, from *τετύφαι* *τετύφαι*, from *τυπίμηναι* *τυπίαι*, from *τετυφάμηναι* *τετυμῆναι*.

Verbals in *ιον* were formed from *δίου*; thus, *γραφτίον* was originally *γραφτεῖν δίου*, *necessary to write*, whence probably was derived the Latin *scribendum*. *Ναυτίλος* may naturally be formed from *ναυτίκελος* for *ναύτη ἱκελος*. *Παιδίον* is abbreviated from *παιδάριον*, or from *παιδίδιον*, which is formed from *παῖς*, as *αἰγίδιον* is from *αἶξ*. Thus *νεανίσκος* and *παιδίσκος* are probably formed from *νεανίς* and *παιδί*, with *ἴσκα*.

It is natural that the cases of a Noun or Participle, and the persons of a Tense, should retain the Accent

Exceptions with the last Syllable long.

The Attic mode of keeping the Accent on the antepenultima in *Μενέλως* for *Μενέλαιος*, *λίξως* for *λίξιος*; or the Ionic Genitive, as *Πηληϊάδεω*; or the Compounds of *γέλως*, as *φιλόγελως*, can scarcely be called exceptions, as the two last syllables were in pronunciation contracted into one.

Αι and *οι* final are considered as short in Accentuation, as *μουσαι*, *ἄνθρωποι*.¹ Ex-

through every inflection; thus, from *λαμπάς*, *λαμπάδες*, &c. from *τυπίς*, *τυπίτες*, &c. and from *τυπῶ*, *τυπούμι*, *τυπούμαι*, &c. So *φιλίον*, the neuter of *φιλίω*; so also *παρθίος*, from the original word *παρθήν*.

The Compounds likewise cannot be said to form an exception, as the primitive words are not affected by the junction. On this principle many apparent anomalies may be explained: thus, *ἄλγος* is from *λίγος*, of which *λίγα* is still extant; and *αιπόλος* from *αίγοπόλος*.

This is a faint outline of the system: but an acute observer of the etymology and origin of the language will easily solve the difficulties of accentuation on similar principles.

1 The Diphthongs *αι* and *οι* are considered as short, for they were generally pronounced at the end of words like *i*. Thus *αι* and *οι* are in Russian pronounced *i*. This pronunciation seems in some instances to have affected the quantity, as *ἱκωμαι φίλην*, Hom. ἕως τε καὶ γήραος, Hes. ὑμῖν μὲν θιοῖ δοῖν, Hom. &c. But the best critics have suspected the genuineness of the readings, and proposed emendations. In the last passage, *θιοῖ* may be read as a monosyllable.

cept Optatives, as φιλέσαι,¹ τιτύφαι; Infinitives of the Perfect in all Voices, of the Second Aorist Middle, and of the Present of Verbs in μι, as τιτυφίμαι, τιτύφθαι, τιτυπίναι; τυπίσθαι; ιστάναι.¹

The Genitive Plural of the First Decl. circumflexes the last Syllable, as μουσῶν;³ except adjectives of the 1st Declension, whose Masculine is of the 2d. as ἅγιος, ἁγίον, ἁγία, ἁγίον: with ἱησίον, χλούναι, and χρέτων.

Oxytons of the 1st and 2d Decl. circumflex the Genitives and Datives, as S. τιμή, τιμῆς, τιμῇ, τιμῇν, τιμή. D. τιμὰ, τιμαῖν. P. τιμαῖ, τιμῶν, τιμαῖς, τιμᾶς, τιμαί.⁴

Vocatives Singular in ου and οι are circumflexed, as βασιλεῦ, αἰδοῖ.

Pronouns are Oxytons; except οὗτος,

1 Hence φιλέσαι, 1 Aor. Opt. φιλήσαι, 1 Aor. Inf. φιλέσαι, Imper. Middle.

2 Οἴκοι cannot be thought an exception, as it is put for οἶκος, of which it is the ancient form.

3 Because it is a contraction from the original form μουσάν.

4 Μήτηρ and θυγάτηρ, when not syncopated, accent the penult. in every case, except the Vocative: a case, which from its nature frequently throws back the Accent, as ἄνιρ, πᾶτιρ, σῶτιρ.

ἐαῖνος, δαῖνα, and those in τας, as ἡμίτας.¹

The *Imperatives* ἰδοὺ, εἰπὶ, κῆρὶ, ἰδοὺ and λαβῆ, are accented on the last; to be distinguished from the 2d A. Ind. :

The *Prepositions* placed after their Case throw back their accent, as Θεοῦ ἀπο. Except ἀνὰ and διὰ, to distinguish them from ἀνά, the Vocative of ἀναξ; and from Δία, the Accusative of Δεὺς or Δίς.

Oxytons undeclined lose their Accents when the final vowel suffers elision, as ἀλλ' ἄγε, πᾶς' ἐμεῦ. Those that are declined throw an Acute on the penult, as πόλλ' ἐπὶ, δεῖν' ἔπαυον.

Contractions are circumflexed, if the former syllable to be contracted is accented, as νόος, νοῦς; φιλόμεν, φιλοῦμεν: otherwise they retain the acute, as φίλει, φίλει; ἱσταῶς, ἱστώς.²

ENCLITICS.

Pronouns, μου, μεν, μοι, με; σου, σεο, σευ, σοι, τοι, σε; οὐ, οἶ, ἐ, μιν, σφι, σφιν; σφωε,

1 Before γι they throw back their accent, as ἔγωγε, ἔμοιγε.

2. Except metals, as ἀργύρεος ἀργυροῦς; with ἀδελφίδες ἀδελφιδῶς, λίτιος λιτιῶς, πορφύρεος πορφυροῦς φοινίκεος, φοινικοῦς.

σφισι, σφιας ; τις, τι, indefinite, in all cases, and dialects, as του, τευ, τω.

Verbs, εἰμι and φημι in the Pres. Indic. except the 3d Pers. Sing.

Adverbs, πη, του, πω, πως, ποθεν, ποτε, except when used interrogatively.

Conjunctions, γε, τε, κε, κεν, ὅτην, νυ, νυν, περ, ῥα, τοι and δε after Accusatives of motion, as εἰκόδε.

Enclitics throw their Accent on the last syllable of the preceding word, if that word is acuted on the antepenult. or circumflexed on the penult. as ἤκουσά τινος, ἤλθέ μοι.

Enclitics lose their Accent after words circumflexed on the last syllable, as ἀγαπᾷς με ; and after Oxytons, which then resume the Acute Accent, as ἀνὴρ τις.

They preserve their Accent in the beginning of a clause, and when they are emphatical, or followed by another Enclitic.

Enclitic Monosyllables lose their Accent after a word acuted on the penultima, as λόγος μου ; but Dissyllables retain

it, as λόγος ἴστι; else the accent would be on the præantepenultima.¹

The Pronouns preserve their accent after Prepositions, and after ἔνθα or ἤ, as διὰ σί.

Ἔστι accents its first syllable, if it begins a sentence, is emphatical, or follows ἀλλ', εἰ, καί, οὐκ, ὥς, or τοῦτ', as οὐκ ἴστι.

1 If several Enclitics follow each other, the last only is unaccented, as εἰ τίς τινά φησὶ μοι.

DIALECTS.

THE Pelasgi, a wandering people, are said to have been the first inhabitants of Greece. Their language was improved by Cadmus, who increased the number of letters and introduced the Phœnician characters. When the descendants of Hellen, who spread their incursions from Thessaly, had made themselves masters of the country, their language, which differed from the Pelasgic chiefly in its inflections, became the common language of Greece, under the name of Hellenic.

It is probable that the only difference, which existed at first, was between the inhabitants of the sea-coast and those of the inland part of the country. The former inhabiting Attica, and Hellas or Achaia, then called Ionia, spoke what is called the Old Attic and the Ionic, originally the same language.

The people of the interior parts of Greece used a rough and broad language,

known by the name of the Old Doric. The Æolians, a branch of the original people, who settled in Bœotia and Peloponnesus, spoke a Dialect very similar to the Doric, although distinguished from it by the generality of Grammarians.

In the progress of commerce and civilization, these Dialects were softened and improved. The Doric was mellowed into that beautiful language used by Theocritus. The Ionians made incursions into Asia Minor, and settled on a part of the coast which received from them the name of Ionia. These, by an intercourse with their Asiatic neighbours, softened their language into that harmonious sweetness and sonorous grandeur, which we admire in Herodotus. The Attic, having passed, like the other Dialects, through many gradations, one of which was marked by the name of the *Middle*, was refined into what was called the *New Attic*, and became so polished and elegant, that it was adopted by men of letters and eloquence in every part of Greece.

Thus the *Attic*, *Ionic*, *Doric* and *Æolic* are the four principal Dialects of an-

cient Greece, but the separate interests and pursuits of different independent States produced a great variety; and it is probable that every state had some distinguishing peculiarities.¹ In one colony of Asia Minor, four different species of the Ionic Dialect were easily observed.²

1 The difference was not confined to letters and syllables, it extended to words. Thus, according to Aristotle, a *village* in the Doric Dialect was *κῶμος*, in the Attic, *δήμος*. To *do* or *act* in the former was *δράν*, in the latter, *πράττειν*.

While the manner of speaking of other provinces was plain and unpolished, that of Athens was studious of delicacy and fearful of offence. Instead of a flat denial, it used such expressions as *καλῶς ἔχει, κάλλιστα, ἐπαινῶ, εὐτυχολίης, εὖ πράττει, ζηλῶ σε, ὄναιο*.

2 Writers in the *Old Attic*, THUCYDIDES, the TRAGIC POETS. *Middle Attic*, ARISTOPHANES, LYSIAS, PLATO. *New Attic*, ÆSCHINES, DEMOSTHENES, ISOCRATES, MENANDER, XENOPHON.

Old Doric, EPICHARMUS, SOPHRON, and the writers of the original Songs to Bacchus, which were succeeded by the more polished Chorusses in Tragedy. *New Doric*, BION, CALLIMACHUS, MOSCHUS, PINDAR, THEOCRITUS.

Ionic, ANAGREON, ABRIAN, HERODOTUS, HIPPOCRATES, PYTHAGORAS.

Æolic, ALCÆUS, SAPPHO.

This list is far from complete; but the deficiency will be supplied by the experience of the reader.

It is to be lamented that transcribers often took the liberty of changing the Dialect of an ancient author into common Hellenism. Subsequent Critics have indeed

These Dialects are distinguished from the *Common* language, the κοινὴ διάλεκτος, called also *Hellenism*, consisting of those words and inflections, which are common to every part of Greece.

Another important Dialect of the Greek was the Latin language. Some Arcadians, driven from the country by the incursions of the Hellenes, emigrated into Latium, where they introduced the original Pelasgic language and characters. Hence the similarity of the Latin and the Æolic dialects. The distance, and the separate government of Latium, together with a mixture of the ancient Etruscan, produced that variety, which formed at length a distinct language, but never forsook the analogy of its original Æolic form.

GENERAL PROPERTIES OF THE DIALECTS.

'The ATTIC'

loves contractions, as φιλῶ for φιλείω, ᾗδεν for εἰδεν.

endeavoured to restore the original diction: but in this attempt they could consult only general analogy; they could not succeed in displaying with accuracy all those instances of nice discrimination, which must have thrown a great light on the proper application of the Dialects.

1 A marked difference exists between the *Old* and the

Its favourite letter is ω , which it uses for o .

New Attic. The former used short and simple forms; the latter softened, and in some cases lengthened the word. The former used the short words $\deltaειν$, $\alphaλειν$, $\thetaεισθαι$, $νειν$, $κνειν$: for these the latter substituted $δεσμευειν$, $\alphaλυσειν$, $θιγμαίνεσθαι$, $νηθειν$, $κνηθειν$. The Old neglected ι , which the New added or subscribed; the former wrote $καω$, $κλαω$, $λωττος$, $πρωμος$; the latter $καίω$, $κλαίω$, $λώϊττος$, $πρωίμος$.

Other changes marked the distinction. The New Attic in some cases avoided the sound of σ ; hence it substituted $\alphaρρη$, $\thetaάρρος$, $μυρρίνη$, $\thetaάλαττα$, $πράττα$, $φυλάττα$ to the $\alphaρσιν$, $\thetaάρσας$, $μυρσίνη$, $\thetaάλασσαν$, $πράσσαν$, $φυλάσσαν$ of the Old Attic.

In the Future of Verbs the Old used the contracted form, $\alphaλω$, $καλω$, $\epsilonλω$, $\alphaναβιβωμαι$; the New Attic resumed σ , and made them $\alphaλίσω$, $καλίσω$, $\epsilonλίσω$, $\alphaναβιβασομαι$. After the adoption of this Future, which became the general form in the common Dialect of Greece, the Attics still preserved the other form, which is now distinguished by the name of the Second Future.

It may be questioned whether the π and χ , the π and ϕ were not added to the Perfect, which was originally formed in the Old Attic and Ionic by the change of ω into α , as we find traces in $\epsilonσταα$, $μείμαα$, and in the Aorists $\epsilonσινα$, $\epsilonχνα$, $\epsilonλεινα$. It is indeed probable, that in the simplest forms of the language those tenses were similar; the principle of variety and of precision introduced those changes and additions, which adorned the luxuriant language of ancient Greece. That of Modern Greece has returned to the original simplicity; it has only one Past Tense; as, $\gammaράφω$, $\epsilonγραψα$; $πλέω$, $\epsilonπλεξα$; $\gammaινώριζω$, $\epsilonγνώρισα$; $\psiάλλω$, $\epsilonψάλα$.

Even the accentuation underwent some change. The Old Attic said, $\acute{o}\mu\acute{o}\iota\omicron\varsigma$, $\tau\rho\acute{o}\pi\alpha\acute{\iota}\omicron\nu$; the New, $\acute{o}\mu\omicron\iota\omicron\varsigma$, $\tau\rho\acute{\iota}\pi\alpha\iota\omicron\nu$.

It changes long into short, and short into long syllables, as λῑῶς for λαῶς.

In *Nouns* it changes *ο, οι* and *ου* of the Second Declension into *ω*; as, N. V. λῑῶς, G. λῑῶ, D. λῑῶ, A. λῑῶν, &c.¹

It changes *εις* into *ης*, as ἱππῆς for ἱππιῖς.

It makes the Vocative like the Nominative, as ὦ πάτερ, ὦ φίλος, Soph.

In some Nouns it makes the Accusative in *ω*, instead of *ων, ωα, or ωνα*, as λαγῶ, Μίνω, Ποσειδῶ for λαγῶν, Μίνωα, Ποσειδῶνα.²

It changes the Gen. *ιος* into *ιως*, as βασιλῑως for βασιλῑος.³

1 See this exemplified in *εὐγεως* p. 43.

2 So in Latin, *Aut Atbo, aut Rhodopen*, Virg.

3 This Genitive exemplifies the difference of the Dialects. The *Common* Dialect is βασιλῑος, the *Attic* βασιλῑῶς, the *Ionic* βασιλῑῶς, the *Doric* and *Æolic* βασιλῑευς.

It is probable that the Nom. *υς* was originally *ψς*, which was declined into *εψος, εψι, εψα, &c.*

The Digamma will explain the principle of many formations. Thus Πηληιάδαο, in the *Æolic* form, was Πηλεψιάδαψο; hence *α* in the penultima is lengthened; hence too *ε* is changed into the *Ionic η*. The Genitive of Nouns in *ος* was probably *οψο*, which was shortened into *οψ*: the Poets changed the Digamma into *ι*, and made the termination *οιο*. But the Digamma was by the greater part of Greece changed into *υ*, in the formation of Cases. Thus the Gen. of *σῶ* and of *ῶ* was *σῑψο* and *ῑψο*, abbreviated into *σῑψ* and *ῑψ*, afterwards changed into *σῑῶ* and *ῑῶ*, or *σού* and *ού*, but by the Ionians into *σῑο* and *ῑο*.

In *Verbs* it changes the Augment ϵ into η , in $\eta\beta\omicron\upsilon\lambda\acute{o}\mu\eta\nu$, $\eta\delta\upsilon\nu\acute{\alpha}\mu\eta\nu$, $\eta\mu\epsilon\lambda\lambda\omicron\nu$.

It changes μ into η , as $\eta\delta\epsilon\iota\nu$ for $\epsilon\acute{\iota}\delta\epsilon\iota\nu$.

It adds a syllable to the Temporal Augment, as $\acute{o}\rho\acute{\alpha}\omega$, $\acute{\iota}\acute{\omega}\rho\alpha\omicron\nu$ for $\acute{\alpha}\rho\alpha\omicron\nu$; $\epsilon\acute{\iota}\pi\alpha$, $\acute{\iota}\omicron\iota\kappa\alpha$ for $\omicron\acute{\iota}\kappa\alpha$.

It adds $\theta\alpha$ to the Second Person in σ , as $\eta\theta\alpha$ for $\eta\varsigma$, $\omicron\acute{\iota}\delta\alpha\sigma\theta\alpha$, by Syncope $\omicron\acute{\iota}\sigma\theta\alpha$ for $\omicron\acute{\iota}\delta\alpha\varsigma$.

It changes $\lambda\epsilon$ and $\mu\epsilon$ of the Perf. into μ , as $\epsilon\acute{\iota}\lambda\eta\phi\alpha$ for $\lambda\acute{\epsilon}\lambda\eta\phi\alpha$, $\epsilon\acute{\iota}\mu\alpha\rho\mu\alpha\iota$ for $\mu\acute{\epsilon}\mu\alpha\rho\mu\alpha\iota$, $\epsilon\acute{\iota}\lambda\epsilon\gamma\mu\alpha\iota$ for $\lambda\acute{\epsilon}\lambda\epsilon\gamma\mu\alpha\iota$.

It drops the Reduplication in Verbs beginning with two consonants, as $\acute{\epsilon}\zeta\lambda\acute{\alpha}\sigma\tau\eta\kappa\alpha$ for $\beta\epsilon\zeta\lambda\acute{\alpha}\sigma\tau\eta\kappa\alpha$.

It repeats the two first letters of the Present before the Augment of Verbs beginning with α , ϵ , \omicron ; as $\acute{o}\lambda\acute{\iota}\omega$, $\acute{\alpha}\lambda\epsilon\kappa\alpha$, $\acute{o}\lambda\acute{\omega}\lambda\epsilon\kappa\alpha$.

It forms the First Fut. and Perfect of Verbs in ω , as from $\epsilon\omega$; thus, $\theta\acute{\iota}\lambda\omega$, $\theta\epsilon\lambda\acute{\epsilon}\sigma\omega$, $\tau\epsilon\theta\acute{\epsilon}\lambda\eta\kappa\alpha$, as if from $\theta\epsilon\lambda\acute{\iota}\omega$.¹

It drops σ in the First Fut. as $\nu\omicron\mu\acute{\iota}\omega$ circumflexed for $\nu\omicron\mu\acute{\iota}\sigma\omega$. $\kappa\omicron\rho\acute{\epsilon}\iota\iota$ for $\kappa\omicron\rho\acute{\epsilon}\iota\sigma\iota$.

It changes ϵ in the penultima of the

¹ These Verbs have no other form, $\beta\omicron\upsilon\lambda\omicron\mu\alpha\iota$, $\acute{\epsilon}\rho\eta\nu$, $\theta\acute{\epsilon}\lambda\omega$, $\kappa\alpha\theta\epsilon\acute{\upsilon}\delta\omega$, $\mu\acute{\epsilon}\lambda\lambda\omega$, $\mu\acute{\epsilon}\lambda\epsilon\iota$, $\omicron\acute{\iota}\omicron\mu\alpha\iota$.

Perf. Act. into *o*, as ἴστροφα from στρέφα, εἴλοχα for λείλαχα.

It forms the pluperfect in *η*, *ης*, *η*, or *ειν*.

It changes *εωσαν* and *αωσαν* in the 3d Person Plural Imperative in *οιτων* and *αιτων*, as τυπτόντων for τυπτίωσαν; τυψάντων for τυψάωσαν; and σθωσαν into σθων, as τυπτίσθων for τυπτίσθωσαν.

It makes the Optative of Contracts in *η*, as φιλοίην for φιλοῖμι¹

It changes *μ* before *μαι* in the Perfect Passive of the 4th Conjugation in *σ*, as πίφασμαι for πίφαμμαι.²

The IONIC

loves a concourse of vowels, as τύπτειαι for τύπτῃ, σιληναίῃ for σιλήνῃ.

Its favourite letter is *η*, which it uses for *α* and *ε*.

It puts soft for aspirate, and aspirate for soft, Mutes, as ἰθαῦτα for ἰταῦθα, πιθών for χιτών.

It prefixes and inserts *ε*, as ἰών for ὦν, ποιητέων for ποίητῶν.

1 The Third Person Plural is always regular, φιλοῖεν. Verbs in *αω* make *φῆν*.

2 In the construction of sentences, it uses a license probably occasioned by the love of liberty, which characterized the Athenians.

It inserts *ι*, as *ῥεία* for *ῥία*; and adds instead of subscribing it, as *Θρήνεις* for *Θρᾶνεις*, *ῥηΐδιος* for *ῥᾶδιος*.

In *Nouns* of the First Declension, it changes the Genitive *ου* into *ια*, as *ποιητία* for *ποιητού*.

It changes the Dative Plural into *ης* and *ησι*, as *δεινῆς κεφαλῇσι*, Hes. for *δειναῖς κεφαλαῖς*.

In the Second it adds *ι* to the Dative Plural, as *τοῖσι ἔργοισι*, Her. for *τοῖς ἔργοις*, neglecting *ν* before a vowel in prose.¹

In the third it changes *ς* into *η*, as *βασιλῆος* for *βασιλείος*.

It changes the Accusative of Contracts in *ω* and *ως* into *ουν*, as *αἰδοῦν* for *αἰδόα*.

In *Verbs*, it removes the Augment, as *βῆ* for *ἔβη*.

It prefixes an unusual Reduplication, as *κέκαμον* for *ἔκαμον*, *λελαθίσθω* for *λαθίσθω*.

It terminates the Imperfect and Aorists in *σκον*, as *τυπτισκον*, *τύψασκον*, for *ἔτυπτον*, *ἔτυψα*.

It adds *σι* to the Third Person Subjunctive, as *τύπτησι* for *τύπτη*.

It changes *ιν*, *ις*, *ιι* of the Pluperfect into *ια*, *ιας*, *ιι*, *δς*. as *ἰτετύφια*, *ας*, *δς*.

¹ The addition of *ι* is frequent in poetry.

It forms the Third Person Plural of the Passive in *ᾶται* and *ᾶτο*, as *τυττίαται* for *τύπτονται*, *ἰτιθεται* for *ἰτιθίντο*, *ἴατο* for *ἦντο*.

It resumes in the Perfect the Consonant of the Active, as *τιτύφεται* for *τιτυμμένοι εἰσὶ*.

It changes *σ* into the Consonant of the Second Aorist, as *πιφράδαται* for *πιφρασμένοι εἰσὶ*.

THE DORIC

loves a broad pronunciation ; its favorite letter is *α*, which it uses for *ε*, *η*, *ο*, *ω* and *ου*.

It changes *ζ* into *σδ*, as *ὄσδω* for *ὄζω*.¹

In *Nouns*, in the First Declension, it changes *ου* of the Genitive into *α*, as *αἶδα* for *αἶδου*.

In the second Declension it changes *ου* of the Genitive into *ω*, as *Δειῶ* for *Δειοῦ* ; and *ους* of the Accusative Plural into *ος* and *ες*, as *Διός* for *Διούς*, *ἀνθρώπας* for *ἀνθρώπους*.

In the Third Declension it changes *ος* of the Genitive into *υς*, as *χείλυς* for *χείλως*.

¹ Z is composed of *δς* ; the Doric only reverses the order of those letters.

In *Verbs*, it forms the 2d and 3d Person Singular of the Present in *εις* and *ει*, as *τύπτις*, *τύπτε* for *τύπτεις*, *τύπτει*.

It changes *ομεν* of the 1st, and *ουσι* of the 3d Person Plural into *ομες* and *οντι*, as *λέγομες*, *λέγοντι*¹ for *λέγομεν*, *λέγουσι*.

It forms the infinitive in *μεν* and *μεναι* as *τυπτήμεν* and *τυπτήμεναι* for *τύπτειν*.²

It forms the Feminine of Participles in *οισα*, *εσα* and *ωσα*, as *τύπτοισα*, *τύπτωσα* and *τύπτωσα* for *τύπτουσα*.

It forms the First Aorist Participle in *αις*, *αισα*, *αιν*, as *τύψ-αις*, *αισα*, *αιν* for *τύψ-ας*, *ασα*, *αν*.

In the passive it forms the 1st Person Dual in *ισθον*, and plural in *ισθα*, as *τυπτόμ-ισθον*, *ισθα* for *τυπτόμ-εθον*, *εθα*.³

It changes *ου* of the 2d Person into *ευ*, as *τύπτειν* for *τύπτου*.

1 See page 63.

2 It has been thought that *τυπτήμεναι* was the original form, which was shortened by Syncope into *τυπτήναι*, and by Apocope into *τυπτήμεν*: the next abbreviation was *τύπτειν*, which was contracted into *τύπτειν*. The Doric shortened it still more, into *τύπτεν*.

3 Some forms are promiscuously used by more than one dialect. Thus those in *ισθον* and *ισθα* are Attic as well as Doric.

In the Middle, it circumflexes the 1st Future, as *τυφούμαι* for *τόφομαι*.

It forms the 1st Person Sing. of the Future in *υμαι*, and the 3d Plural in *ονται*, as *τυφύμαι*, *τυφύνται*.

The ÆOLIC

changes the Aspirate into the Soft breathing, as *ἡμέρα* for *ἡμίρα*.¹

It draws back the Accent, as *ἴγω* for *ἔγω*, *φῆμι* for *φημι*, *σύνοιδα* for *συνοίδα*, *ἄγαθος* for *ἀγαθος*; and circumflexes acuted monosyllables, as *Ζεῦς* for *Ζιώς*.

It puts *δα* for *δειν*, as *ὄπισθα* for *ὀπισθεν*.

It resolves Diphthongs, as *παίς* for *παῖς*.

In *Nouns* of the First Declension it changes *ου* into *αο*, as *αἶδαο* for *αἶδου*,

It changes *ων* of the Genitive Plural into *ων*, and *ας* of the Accusative into *αις*, as *μουσάων*, *μούσαις* for *μουσῶν*, *μούσας*.

In the 2d Declension it drops the *ι* subscript in the Dative, as *κόσμω* for *κόσμῳ*.

1 On the same principle, the Latin Dialect had originally no aspirate; hence *fama* from *φήμη*, *fuga* from *φύγη*, *cano* from *χαίνω*, *fallo* from *σφάλλω*, *vespa* from *σφήξ*. It used *ædus* for *hædus*, *ircus* for *hircus*. Afterwards the aspiration was imitated from the Greek; and, in consequence of the propensity to extremes natural to mankind, the Latins carried the use of Aspirates to a ridiculous excess, some pronouncing *præchones* for *præcones*, *centuriones* for *centuriones*, *chommoda* for *commoda*.

In the 3d Declension it changes the Accusative of Contracts in *ω* and *ως* into *ων*, as *αἰδῶν* for *αἰδóa*; and the Genitive *ους* into *ως*.

It forms the 3d Person Plural of the Imperfect and Aorists of the Indicative and Optative in *σαν*, as *ἰτύπτοσαν* for *ἰτυτ-
τοι*.¹

It changes the Infinitive in *αν* and *ουν* into *αις* and *οις*, as *γέλαῖς* for *γέλαν*, *χρυσοῖς* for *χρυσούν*.

It changes *ειν* of the Infinitive into *ην*, as *τύπτην* for *τύπτειν*.

In the Passive it changes *μιθα* into *μιθε* and *μιθεν*, as *τυπτόμιθε* and *τυπτόμιθεν* for *τυπτόμιθα*.

The POETS

have several peculiarities of inflection.

They use all the Dialects; but not indiscriminately, as will be seen in the perusal of the best models in each species of poetry. In general they adopt the most ancient forms, as remote from the common Dialect.²

¹ This is chiefly used, in the Alexandrian dialect, by the Septuagint.

² Thus they frequently omit the Augment, which was not used in the earliest Ionic and Attic forms.

They lengthen short syllables, by doubling the Consonants, as ἴσσιται for ἴσαι, ἰδδισι for ἰδισι; by changing a short vowel into a diphthong, as εῖν for ἐν, μούνος for μόνος, εἰλήλουθμεν for ἐληλύθαμεν; or by *ν* final, as ἴστιν φίλον.

They add syllables, as φῶως for φῶς, ὀράαν for ὀράν, σωσόμεναι for σώσειν.

They drop short vowels in pronunciation, to diminish the number of syllables, as δμάω for δαμάω, ἔγιγτο for ἐγένετο.

They drop syllables, as ἄλφι for ἄλφιστον, κρι for κρίμνον, λίπα for λίπαρον; δύνα for δύνασαι, σάω for ισάωσι, &c.

In Nouns, they form the Gen. and Dat. in φι; as κεφαλήφι from κεφαλὴ, στρατόφι from στρατός, ὄχισφι from ὄχος, ναῦφι for ναῦσι. So αὐτόφι αὐταῖς.

In the 2d Declension, they change the Genitive ου into οιο, as πολέμοιο καποῖο for πολέμου καποῦ, Hom.¹ and οιν in the Dual into οῖιν, as λόγοιιν for λόγον.

In the third Declension, they form the Dative Plural by adding ι or σι to the Nominative Plural, as παῖς, παῖδεις, παῖδισι or παῖδισσι.

¹ The Tragic poets adopt this change in the chorus only.

In Neuters they change α into ι or ϵ , as $\beta\acute{\eta}\mu\alpha\tau\alpha$, $\beta\eta\mu\acute{\alpha}\tau\epsilon\iota\varsigma$.

They form several Verbs of a peculiar termination, in $\delta\omega$, $\epsilon\gamma\omega$, $\sigma\theta\omega$, $\sigma\kappa\omega$, $\sigma\tau\alpha$, $\sigma\chi\alpha$, $\xi\omega$, $\omega\alpha$, $\epsilon\iota\omega$, $\eta\alpha$, $\omicron\iota\omega$, $\omicron\upsilon\omega$ and $\omega\alpha$, as $\beta\epsilon\lambda\epsilon\gamma\acute{\alpha}\theta\omega$, $\epsilon\dot{\iota}\xi\omega$, &c. So $\omicron\dot{\iota}\sigma\omega$ from $\omicron\dot{\iota}\omega$, $\omicron\dot{\rho}\sigma\omega$ from $\omicron\dot{\rho}\omega$, &c.

They have Particles peculiar to themselves, as $\acute{\alpha}\mu\alpha\iota$, $\delta\eta\theta\alpha$, $\epsilon\chi\eta\tau\iota$, $\eta\mu\omicron\varsigma$, $\mu\acute{\iota}\sigma\phi\alpha$, $\eta\epsilon\theta\iota$, $\omicron\chi\alpha$, $\kappa\epsilon$, $\rho\alpha$, &c.

DIALECTS OF THE PRONOUNS.

Ἐγὼ,				
	Ionic.	Doric.	Æolic.	Poetic.
S.N	_____	$\epsilon\gamma\omega$, $\epsilon\gamma\acute{\omega}\tau\alpha$	$\epsilon\gamma\omega$, $\epsilon\gamma\acute{\omega}\tau\alpha$	$\epsilon\gamma\omega$
G.	$\epsilon\mu\epsilon\acute{\iota}\omega$, $\epsilon\mu\acute{\iota}\omega$ $\epsilon\mu\acute{\epsilon}\theta\epsilon\iota$	$\epsilon\gamma\acute{\omega}\gamma\alpha$, $\epsilon\gamma\acute{\omega}\nu\gamma\alpha$ $\epsilon\mu\epsilon\ddot{\upsilon}$	B. $\iota\omega$, $\iota\omega\gamma\alpha$ B. $\epsilon\mu\omicron\ddot{\upsilon}\varsigma$	$\epsilon\mu\acute{\epsilon}\theta\epsilon\tau$
D.	_____	$\epsilon\mu\acute{\epsilon}\nu$	$\epsilon\mu\omicron\tau$, B. $\epsilon\mu\acute{\epsilon}\nu$	_____
D.N.A.	_____	$\acute{\alpha}\mu\epsilon$, $\acute{\alpha}\mu\mu\epsilon$	_____	_____
P.N.	$\eta\mu\acute{\epsilon}\epsilon\varsigma$	$\acute{\alpha}\mu\epsilon\varsigma$, $\acute{\alpha}\mu\mu\epsilon\varsigma$	_____	$\acute{\alpha}\mu\mu\epsilon\varsigma$
G.	$\epsilon\mu\acute{\epsilon}\omega\upsilon$	$\acute{\alpha}\mu\epsilon\omega\upsilon$, $\acute{\alpha}\mu\epsilon\omega\upsilon\tau$	$\acute{\alpha}\mu\mu\omega\upsilon$, $\acute{\alpha}\mu\mu\epsilon\omega\upsilon\tau$	$\eta\mu\epsilon\acute{\iota}\omega\upsilon$
D.	_____	$\acute{\alpha}\mu\epsilon\acute{\iota}\nu$, $\acute{\alpha}\mu\epsilon\acute{\iota}\nu$	$\acute{\alpha}\mu\mu\iota$, $\acute{\alpha}\mu\mu\iota\upsilon$, $\acute{\alpha}\mu\mu\epsilon\acute{\iota}\sigma\iota\upsilon$	$\eta\mu\epsilon\acute{\iota}\nu$
A.	$\eta\mu\acute{\epsilon}\alpha\varsigma$	$\acute{\alpha}\mu\acute{\alpha}\varsigma$, $\acute{\alpha}\mu\epsilon$, $\acute{\alpha}\mu\mu\epsilon$	$\acute{\alpha}\mu\mu\alpha\varsigma$, $\acute{\alpha}\mu\mu\epsilon\acute{\iota}\omega\upsilon$	$\eta\mu\epsilon\acute{\iota}\alpha\varsigma$
Σὺ,				
S.N.	_____	$\tau\acute{\upsilon}$, $\tau\acute{\upsilon}\tau\eta$, $\tau\acute{\upsilon}\gamma\alpha$	$\tau\acute{\upsilon}\sigma\eta$	_____
G.	$\sigma\epsilon\acute{\iota}\omega$, $\sigma\acute{\iota}\omega$ $\sigma\acute{\iota}\epsilon\theta\epsilon\iota$	$\tau\epsilon\ddot{\upsilon}$, $\tau\epsilon\ddot{\upsilon}\varsigma$, $\tau\epsilon\ddot{\upsilon}\varsigma$	$\sigma\epsilon\ddot{\upsilon}$, $\sigma\acute{\epsilon}\theta\epsilon\iota$	$\sigma\acute{\iota}\epsilon\theta\epsilon\iota$
D.	_____	$\tau\acute{\upsilon}$, $\tau\acute{\iota}\nu$, $\tau\acute{\epsilon}\iota\upsilon$	$\tau\acute{\iota}\nu\eta$	_____
A.	_____	$\tau\acute{\epsilon}$, $\tau\acute{\upsilon}$	$\tau\acute{\iota}\nu$, $\tau\acute{\epsilon}\iota\upsilon$	_____

Dual and Pl. like $\epsilon\gamma\omega$, substituting υ for α and η .

Οὐ,

	Ionic.	Doric.	Æolic.	Poetic.
S.G.	εἶς, οἶς, ἰεῖς, ἔς, ἑοῖς	εῖ	ἑῖς, γῖς	εἰοῖς
D.	—	—	—	ἑοῖς
A.	—	—	μῖν, νῖν	ἑῖς, σφῖς
D.N.A.	σφῖς	σφῆς, σφῶ	—	—
P.N.	σφῖς	σφῖς	—	σφῆς
G.	σφῖων	—	—	σφῖων
D.	σφῖν, σφῖ	—	ἄσφῖ	φῖν
A.	σφῖας	σφῖ, ψῖ	σφῖς, ἄσφῖς	σφῖας

Dialects of the Verb Εἰμί.

INDICATIVE.—Present.

	ing.	Dual.	Plur.
A.	— ἦν —	— —	— — —
I.	— ἦς, —	— —	— ἦσσι
D.	ἑμὶ — ἑνὶ	— —	— ἑνὶ
Æ.	ἦμι —	— —	— ἦντι, εὖντι
P.	— ἦτε, ἑσσι —	— —	— ἑμὲν, ἑμὲν ἐνὶ ἑσσι

Imperfect.

	Sing.	Dual.	Plur.
A.	ἦ, ἦσθα, —	— —	— — —
I.	ἦς, ἦς, ἦς, ἦς, ἦν, ἦν, ἦς, ἦς, ἦν, ἦν, ἦσθα, ἦσαν	— —	— ἦσσι —
D.	— ἦς —	— —	ἦμεν — —
Æ.	ἦσθα —	ἦσταν	— — —
P.	ἦν, — ἦν, ἦν	ἦτον, ἦσταν, ἦσταν, ἦσταν	ἦμεν — ἦσαν, ἦσαν, ἦσαν

1 Μὲν and νῖν are of all Genders and Numbers.

In Celtic, nyn, our, your, their, is of all Gend. & Num.

Pluperfect.

	Sing.	Dual.	Plur.
I.	— — —	— —	— — — <i>ἔατο, εἶατο.</i>

Future.

	Sing.	Dual.	Plur.
A.	— <i>ἴσσι</i> — —	— —	— — —
I.	— <i>ἴσσαι, ἴσσαι</i> — —	— —	— — —
D.	<i>ἴσσομαι, ἴσῃ,</i> <i>ἴσσομαι, ἴσῃ</i>	<i>ἴσσιται</i> <i>ἴσσοιται</i>	— — <i>ἴσσουσιν</i>
P.	<i>ἴσσομαι, ἴσση</i>	<i>ἴσσιται</i>	— — —

IMPERATIVE.—Present.

	Sing.	Dual.	Plur.
A.	— — —	— —	— — — <i>ἴστω</i>
P.	— <i>ἴσσε</i> — —	— —	— — — <i>ἴστωτ.</i>

OPTATIVE.—Present.

I.	<i>ἴσσοιμι, ἴσσει, ἴσι,</i>	— —	<i>ἴσσοιεν</i> — — <i>ἴεν.</i>
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SUBJUNCTIVE.—Present.

	Sing.	Dual.	Plur.
I.	<i>ἴσῃ, εἴῃ, ἴῃς, εἴῃς, ἴῃ, εἴῃ,</i> <i>ἴσῃ, ἴσῃ,</i> <i>εἴῃς</i>	— — — —	<i>ἴσσομεν, εἴσομεν,</i> — — <i>ἴσσοι,</i> <i>εἴσομεν</i> — — <i>ἴσσοι</i> <i>ἴσσοι</i> — —

INFINITIVE.—Present.

I.	<i>ἴμεν, εἴμεν</i>
D.	<i>ἴμεναι, εἴμεναι, ἴμεν, ἴμεν, εἴμεν.</i>
Æ.	<i>ἴμεναι</i>
P.	<i>ἴμεν</i>

Future.

P.	<i>ἴσσεισθαι</i>
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PARTICIPLE.—Present.

I. εἶν	ἰούσα	ἶν
D. —	εὔσα. ἰούσα, ἰάσσα	—
Æ. εις	εῖσα, ἱάσα.	ῦ

Future.

P. ἰσόμενος.¹Changes of Letters by the Dialects.²

A is put for

E, D. αῖα for αἶα, ἀγοράσθαι for ἀγορεύσθαι. So in Latin *maneo* from μένω, *annus* from ἔνιος.

H, Æ. φάμα for φήμη, μάτηρ for μήτηρ, μάλον for μήλον; hence the Latin *fama*, *mater*, *malum*. I. βεβῶς for βεβῶς, from βεβῶς.

N, I. in the 3d Person Plural κίετο for κίετο; Port. *Lisboa* for *Lisbon*.

O, D. εἶκας for εἶκας; *aratrum* from ἄροτρον, *haud* from οὐδ'.

1. This Verb will appear less irregular, if it is observed that it forms its Tenses in every Dialect from εἶν, ἰμῖ, ἰεμῖ or εἰμῖ and ἰσεμῖ. From εἶν are formed εἶς, εἷς, contracted into εἶς, εἷς; and from its Future ἴσω is formed its Middle ἴσομαι. From ἰμῖ and ἰσεμῖ are formed ἰτε, ἰσιτε or ἰσι, &c. From εἰμῖ we have εἰσι, &c. Thus the Tenses of the Verb *sum* are formed from *sum*, *fuo*, *forem*, εἶν and ἰμῖ.

2 This is by no means a complete list of the Changes. The reader's attention will easily increase it.

It must however be noticed, that these changes do not take place indiscriminately. Thus, if the Attics changed εἶν into ξῶν, it must not be concluded that they changed εὖν into ξῶν, συκῆ into ξυκῆ, &c. The authority of the best writers is the only sanction.

Υ, *Α. διδάσκει* for διδάσκει; *L. calix* from κάλιξ, *canis* from κυνός.

Ω, *D. μουσῶν* for μουσῶν.

ΕΙ, *D. κλεῖδας* for κλειδας.

ΟΥ, *D. Αἰνῶα* for Αἰνῶου.

It is added, ἄσταχος for στάχυς, ἀσπαίρω for σπαίρω.

It is dropped, ἄλτο for ἤλατο *mulgeo* from ἀμέλγω, *balneum* from βαλανεῖον, *palma* from παλάμη.

B¹

Δ, *Æ. βίλιαρ* for δίλιαρ; *bis* from δέ; *bellum* for duellum.

Θ, *L. alibi* from ἄλλοθι, *uber* from οὔθαρ.

Μ, *Æ. βύρμαξ* for μύρμαξ.

Π, *D. βικῆς* for πικῆς; *ab* from ἀπ', *sub* from ὑπ', *bucras* from πυξῆς, *comburo* from πυρίω.

Τ, *P. κάτσαλι* for κάρσαλι; *libra* from λιτρα.

Φ, *D. βίλιππος* for Φίλιππος; *ambo* from ἄμφω, *balnea* from φάλαινα, *nebula* from νεφίλα.

Υ, Βάρριον from Varro; *ferbui* from ferreo; *S. Pablo* for Paulo.

It is added to μ in *μυσμυρία* for μισμυρία; *S. hombre* from homo; *F. chambre* from camera; *E. number* from numerus.

It is inserted for the Digamma in the Laconian Dialect, ἄδν for ἀδν or ᾠόν.

Γ²

Β, *D. γλίφαρον* for βλίφαρον; *glands* from βέλαντες.

1 The Mutes are commutable with those of the same organ: thus, β with the other *Labials* π and ϕ, to which may be added μ and ψ. The modern Greeks use μπ for β.

In the beginning of a word, β not β, γ not γ, δ not δ, τ not τ, should in strictness be used; but that distinction is seldom observed.

2 Γ is commutable with the other *Palatals* κ and χ, to which may be added ξ.

K, A ἀγκυρῆς for ἄγκυρῆς, ἰσιγυρῆς for ἰσιγκυρῆς; **L.** guberno from κυβερνῶ, angulus from ἀγκύλον, cygnus from κύκνος, plaga from πλάκα; Γάιος from Caius; guitar from κιθάρα.

M, L. agnus from ἀμνός, for ἀγμνός from ἄγν.

It is added, γέφυς for γέφυ.

It is dropt, αἰς for γαῖα, ἰῶ for ἰγῶ, hence the Italian *io*, *I*; lac from γάλα; natus for γνatus.

It is put for the Digamma, γέντο for φέντο, γοῖτες, for φοῖτες or οῖτες.

Δ¹

Γ, D. δᾶ for γῆ; dulcis from γλυκύς.

Z. D. μαδῆς for μαζῆς;² odor ὄζω.

Θ, L. Deus from θεός, inde from ἱνθεν; daughter from θυγάτηρ, door from θύρα; murder for murther, Beldam for Bethlem.

Z, I. ἰδμή for ἰσμή; **D.** ἰδμεν for ἰσμεν, κικαδμῆς for κικασμῆς; medius from μέσος.

Τ, P. καδδῖαμιν for κατ' δῖαμιν; mendax from mentior; **S.** todos from totus, ciudad from civitas.

It is added, ἰδμε from ἰσ, ἀνδρῆς for ἀνδρῆς;³ medulla from μυελός; prodes for proes. redeo for reeo, med for me.

It is dropt ἰωκή for διωκή, αἵμων for δαίμων; ros from ῥόδος.

Ε

A, H. λῆδς for λαός; talentum from τάλαντον; exerceo from arseo.

1 Δ is commutable with the other *Dentals* θ and τ, to which may be added ζ, λ and ν.

2 Or, in other words, omitting τ, for ζ is composed of δς.

3 See p. 28, n. 2. To prevent the position of *r* after *n*, *d* is inserted in *tendre* from *tener*, *viendrai* from *venir*. Thus we say *Deanery* for *Deanry*; and the vulgar *Henery* for *Henry*.

H, *I.* ἔσαν for ἦσαν, ξέρεις for ξηρίς; *fera* from φέρ.
 I, *L.* *Musæ*¹ from Μούσαι; *mare* for *mari*, *sibi* for *sibi*.
 O, *D.* σὺ for σοῦ; *genu* from γένυ, *pedes* from πόδες.
 Y, *L.* *pejero* from *juro*.
 Ω, *L.* *stamen* from στήμην.

It is added, *A.* ἰώρακα for ἄρακα, ἰσθλῶ for δέλω; *I.* ἀδελ-
 φίδες for ἀδελφίδες; *Λατίνος* from *Latinus*,² Ἀντωνίνος
 from *Antoninus*; *lateo* from λάθω, *pileus* from πῖλος.
 It is dropt, *μῶ* for ἰμῶ; *I.* βάλε for ἔβαλε; *A.* ἥρας for
 ἥρες; *ruo* from ῥύω, *libo* from λιβῶ, *nuo* from νύω;
maritus for *mareitus*, *Vertumnus* for *Vertumenos*.³

Z

Γ, *Æ.* φόζα for φονή.
 Σ, In the Old Doric, ζμικρὸν for σμικρὸν.⁴

H

Α, *I.* πρῶγμα for πρᾶγμα, σοφία for σεφία, ὀρῆν for ὀρᾶν.⁵
 Ε, *I.* βασιλῆα for βασιλία, ἥπειτα for ἔπειτα; *P.* τιθῆναι for
 τιθῆναι.
 Αι, *B.* παλῆς for παλαιός.
 Ει, *D.* κῆνος for ἐκῆνος.
 Ευ, *L.* *Ulysses* from Ὀδυσσεύς.
 It is added, *P.* ἦν for ἦν; *D.* ὅτι for ὅτι; *acies* from ἀκίς.
 It is dropt, *A.* εἶμεν for εἴμεν; *Mars* from Ἄρης; *audi-*
bam for *audiebam*.

1 Originally *Musai*.

2 Originally *Lateinus*.

3 The Greek Passive form is found in many other words, thus *alumnus* for *alomenos*, *fortuna* for *fortunena*, *autumnus* for *auctomenos*; so *catechumen* from κατηχούμενος.

4 This change may be traced in our Western Dialect.

5 The Attic adopts this Doric change in δειψῆ, ζῆ, πεινῆ, χρηται add χρῆσθαι.

Δ, *Æ*. ψῦδος for ψεύδος, Προμηθεύς from μηδός.

Σ, *Α*. θυμή for θυμή;¹ *Ι*. παπεισθαι for παπισσμένοι εισί.

Τ, *Ι*. κιθαρ for χιτάν.

It is added, *Æ*. πίπειθα for πίπειν; *Δ*. διχθα for δίχα.

It is dropt, *Δ*. ισλός for ισθλός; minuo from μινύθω.

Ι

Α, *Α*. ταυτή for ταῦτα; machina from μηχανή, stilum from ἄστυ, sine from ἄνιν; contingo for contango.

Ε, *Ι*. πόλις for πόλεις; *Δ*. σιδε for διείς; in from ἐν, plico from πλέω, legitis from λέγιντε, animus from ἄνιμος; puppim for puppem.

Η, anciently, ἡμέρα for ἡμέρα; vestis from ισθής.

Ν, *Δ*. ἰνδοί for ἱνδοί.

Ο, *Α*. διυρή for διῦρο; cinis from κόνις, imber from ὄμβρος, caulis from καυλός, legimus from λέγομεν.

Υ, *Δ*. μοῖσα for μοῦσα; dulcis from γλυκύς, garrus from γαρύς; optimus for optumus.

ΟΥ, *Λ*. animi from ἀνίμου.²

It is added, *Ι*. εἶμιν for ἔμιν; τοῖσι for τοῖς; *Ρ*. ξεῖνος for ξένος,³ παρὰ for παρά; Ἀῖνι for ἐν; mina from μινᾶ; Καισαρεία from Casarea; peculii from peculi.⁴

1 Perhaps this mode arose from an imperfect pronunciation, which in this case we should call *lispings*. Thus the θ was by the Dorics pronounced δ and ζ, as the English *th* is by foreigners, *dat* and *zat* for *that*.

2 Probably from ἀνίμοιο, which was shortened into ἄνεμοι, and became the Genitive *animi* in the same manner as the Nom. Plural is formed from ἄνεμοι.

3 This is a most convenient letter for Poets, an advantage equalled only by the power of doubling the consonants. They use at pleasure ἐμῖο for ἐμίο, εἶπεκα for εἶπεκα, εἶπας for εἶπας, εἶπα for εἶπα, θείω for θίω, κλείω for κλείω, &c.

4 Till the end of the reign of Augustus, the Gen. of

It is dropt, *A*, *i*ς for *εις*; *D*, *λῆγει* for *λέγειν*; *Medea* from *Μήδεια*, *dextera* from *δεξιτέρα*, *est* from *ἔστι*, *mal* from *μέλι*, *legunt* from *λέγουσι*; *pepper* from *πίπερι*; *inquam* for *inquami*, *sum* for *sumi*, *gradus* for *gradus*, *doctum* for *docitum*.¹

K

Γ, *L*, *misceo* from *μίσγω*; *actum* for *ogtum*, *lece* anciently for *lege*, *macistratus* for *magistratus*.

Π, *I*, *κοῖος* for *κοῖος*.

Σ, *L*, *cum* from *σύν*.

Τ, *D*, *ἔνα* for *ἐτι*; *P*, *κακισφαλήν* for *κατ' κεφαλήν*.

Χ, *I*, *δέχομαι* for *δεχομαι*; *lancea* from *λόγχη*.

It is added, *specus* from *σπίς*, *nunc* from *νύν*.

It is dropt, *τετληώς* for *τετληώς*; ² *hodie* for *hoc die*.

A

Γ, *L*, *sileo* from *σιγάω*.

Δ, *L*, *Ulysses* from *Ὀδυσσεύς*, *lacryma* from *δάκρυμα*.

Ι, *F*, *fille* from *filia*.³

Ν, *A*, *λίτρει* for *νίτρει*, *πλισμων* for *πνύμων*; *P*, *ἀλλέγων* for *ἀναλέγων*; *lymp̄ha* from *λύμφη*, *Palerma* from *Πανσερμος*.

Nouns in *ius* and *ium* was in *i*, as *Corneli*, *consti*, *peculi*: the only difference then between the Genitive and the Vocative was in the Accent, the Gen. of *Valerius* was *Valéri*, the Voc. *Váleri*. Afterwards the *i* was doubled in the Genitive,

1C had the sound of *k*; hence *docitum* was easily abbreviated to *doktum* or *doctum*; thus, *audacter* for *audaciter*.

2 In this case the preceeding vowel is sometimes shortened, as *βεβαιός* for *βεβηκός*.

3 Hence the reason will appear why *i* is *mouillée* in *fille*, *famille*, and not in *mille*, *villē*.

P, *L.* *litium* from *λείριον*; *intelligo* for *interlego*.
T, *P.* *καλλίπτε* for *κατάλιπτε*.
 It is added, *religio* for *religio*; *syllable* from *syllaba*.
 It is dropt, *εἶω* for *λείω*; *pulex* from *φύλλα*.

M,

B, *D.* *τερίμινθος* for *τερίβινθος*.
M, *λαμβάνω* for *λανθάνω*; *L. musam* from *μοῦσαι*, *Deum* from *θεόν*, *essem* from *εἶην*.¹
Π, *Æ.* *ματίω* for *πατίω*; *somnus* from *ὕπνος*.
 It is added, *εἰριμῶς* for *εἰρεῖας*, *ὄρεσιμος* for *ὄβριμος*, *πλεμπλήμι* for *πλεπλημι*, *μόσχος* for *ὄσχος*, *μοχλὸς* for *ὄχλος*; *Mars* from *Ἄρης*, *mons* from *ὄρος*.
 It is dropt, *ία* for *μία*; *scriptio* from *σκήπτων*, *imitor* from *μιμούμαι*; *circueo* for *circumeo*.
 It is transposed, *forma* from *μόρφη*, *num* from *μῶν*.

N

I, *D.* *αἰν* for *αισ*.
A, *D.* *ἦνθε* for *ἦλθε*.
M, *L.* *ne* from *νά*; *quendam* for *quemdam*, *tanquam* for *tamquam*.
P, *L.* *Plenus* from *πλήρης*, *donum* from *δῶρον*, *mons* from *ὄρος*, *pons* from *πόρος*.
S, *D.* *ιν* for *ίς*, *ιντ* for *ιστί*; *Æ.* *τετέφω* for *τετεφάς*; *housen* anciently for *houses*.
T, *D.* *καταινύσας* for *καταινύσας*; *pinus* from *πίτυς*.
 It is added, *D.* *πίω* for *πίω*; *ἡδυμος* for *ἡδυμος*; *Κάτων* for *Cato*; *pango* from *πάγω*, *cinnannus* from *κίκιννος*, *magnus* from *μέγας*; *totiens* for *toties*; *lantern* from *laterna*.
 It is dropt, *I.* *γείζωα* for *μειζονα*; *Æ.* *τυψάντω* for the

¹ M was anciently put for ν before β, μ, π, φ, δ, as *τῆμ πόλιν*. Thus in Latin inscriptions, *in perpetuum*. On the same principle it is put for ν and τ in words compounded of *ἀνά* and *κατά* before β, μ, π, φ, as *ἀμφαδόν*, *καμμιζας*.

Attic τυψάντοι, hence *L. amanto*; *draco* from δράκων, *Plato* from Πλάτων.

It was anciently preserved in Composition, *inrideo* for *irrideo*, *conludo* for *colludo*.

E

Z, *L. vixor* from ἰψίζω.

K, *Di. ξωός* for κωός; *sextus* from ἕκτος.

Σ, *A. ξύ* for σύν;¹ *Ajax* from Αἴας, *pix* from πῖσσα; *Ulyxes* for *Ulysses*.

It is added, *cornix* from κορώνη.

It was preserved in Composition, *exfaciunt* for *effugiunt*.²

O

A, *D. τίττορα* for τίσσαρις; πόλεμος from παλάμη, as *pugna* from *pugnus*; *domo* from δαμῶ.

E, *A. λίλογα* for λίλιγα; *novus* from νέος, *oleum* from ἔλαιον; anciently *voster* for *vester*.

I, *L. olli* for *illi*.

Υ, *L. nox* from νύξ, *anchora* from ἀγκυρα; anciently *dederont* for *dederunt*, *servom* for *servum*, *colpa* for *culpa*.

Ω, *I. ζῶη* for ζώή; *Æ. ὄρα* for ὄρα.

It is added, *P. φῶς* for φῶς; *D. θυγάτηρ* for θυγάτηρ, εἰλέλουθα for εἰλέλυθα; *Αὔγουστος* from *Augustus*, σουδάριον from *sudarium*;³ *opacus* from παχύς.

It is dropt, *D. μύσα* for μούσα, whence *musa*; οἶμαι for οἶομαι; *hi* from οἶ, *dentes* from ὀδοῖτες, *nomen* from ὄνομα, *Zephyri* from ζέφυροι, *ab* from ἀπὸ, *fors* from

1 The Doric puts ξ for σ in the Future of Verbs in ζω, στω and ττω, as καθίξω for καθίσω.

2 K is formed of κς; the Æolian and Latin Dialects transpose the letters, as σκίφος for ξίφος, *ascia* for ἀξίλη.

3 This derivation exhibits a curious mixture of both languages: ὄω, ὄδωρ, *sudor sudarium*, σουδάριον.

φόρος, gens from γένος, mens from μένος, mors from μόρος.

Π

B, *L. papæ* from βαβαί; *scripsi* for *scripsi*.¹

K, *D. πύαμος* for κύαμος; *lūrus* from λύκος.

M, *D. ὑπάτα* for ὄμματα.

T, *D. στάδιον* for στάδιον; *Æ. πίτσυρες* for τίτσυρες, πίμπε for πίντε, *W. Pymp. P. κάππειον* for κατάπειον; *pavo* from τάως.

Φ, *I. ιπίξης* for ιφίξης; *purpura* from πορφύρα.

Ψ, *L. pullex* from φύλλα.

It is added, *lapis* from λάας; *sumpsi*, *sumptum* for *sumsi*, *sumtum*.

It is dropt, *latus* from πλατύς.

Ρ

Δ, *L. merities* for medities, *auris* from audio.

Λ, *D. φαῦρος* for φαῦλος; *φράγελλον* from flagellum.

N, *L. dirus* from δεινός, *legere* from λίγειν, or in the Comparative, from ων.

Ξ, *β. ἄρην* for ἄρην; *D. κλίερ* for κλίος; *turris* from τύρσις, *celer* from κίλης, *crux* from κρύος, *heri* from χθίσι, *legero* from λίξω, i. e. λειγσω.²

T, *P. κάρ ρόον* for κατ' ῥόον; *parricida* for patricida.

It is added, *nurus* from νυός, *musarum* from μουσάων, *eram* from ἴα.

It is dropt, *D. αἰσχίον* for αἰσχρίον, *ποτί* for προτί; *lectus* from λίκτρον.

It is transposed, *D. καρδία* for καρδιά; *rapax* from ἄρπαξ, *cerno* from κρίνω, *repo* from ἔρπω, *tener* from τέρην.

1 This change probably arose from the supposition that ψ was always expressed by ps. But λείψω from λείβω is λείβσω, as from λείπω it is λείπσω. Thus *scripsi* as properly comes from *scribo*, as *repsi* from *repo*. See page 74.

2 The Greek form is preserved in *faxo*, *adaxo* and in *levasso*, &c.

Δ, *L. rosa* from ῥόδον.

Ζ, *L. putrisso* from πατρίζω.

Θ, *D. Σίδς* for Θίδς, Ἀσάνια for Ἀθήνη, ὀρσὺς for ὀρβύς, δὲς for δόθι; *loves* for *loveth*.

Μ, *A. πίφασμαι* for πίφαμμαι.

Ν, *D. λίγομις*, *L. legimus* from λέγομεν; *Æ. γελάϊς* for γελάϊν or γελάιν.

Ξ, *A. τιθήση* for τιθήξη; *sestus* for *sextus*, *visit* for *vixit*.

Ρ, *L. arbos* anciently for *arbor*, *quæsere* for *quærere*.

Τ, *L. ossa* from ὀσῆ.

Χ, *L. ensis* from ἔγχος.

It is added,¹ *Æ. σῦς* for *ῥς*, hence *L. sus*; *σμηρὸς* for *μικρὸς*, *κίλσω* for *κίλῶ*, *πιλόμισθα* for *πιλόμιθα*, *σήμερον* for *ἄμειρον*, *ἵσπιτι* for *ἵπιτι*; *super* from ὑπὲρ,² *nos* from νῶ; *Scarpanto* for *Carpathus*.³

1 In old inscriptions we find *conjuncts*, *vixsit*, *uxxor*, &c. But probably the engravers of inscriptions were not more correct in Italy than they are in England. In France their ignorance is still more glaring; the word *Hotel* is written *Autel*, *Ostel*, *Otel*, *Othel*, *Otelle*. *Eau* is written *Au* and *O*.

2 The Aspirate is generally expressed in Latin by *s*: ἄλις, *satis*; ἄλλομαι, *salio*; ἄλς, *sal*; ἱ. *se*; ἱδὸς, *sedes*; ἱζ, *sex*; ἱπτὰ, *septem*; ἱπῶ, *sequor*; ἱρπῶ, *serpo*; ἡμι, *semi*; ἵστημι, *sisto*; ὀλκὸς, *sulcus*; ὕδωρ, *sudor*; ὕλη or ὕλῃ, *sylva*; ὑπὲρ, *super*; ὑπὸ, *sub*; ὕπνιος, *somnus*; ῥς, *sus*.

Sometimes the Soft assumes *s*: ἄλσος, *saltus*; εἰ, *si*; εἰμι, *sum*; ἥνός, *senex*; ἔρω, *sero*; ἱκῶ, *sica*; οἰκίστος, *so-cius*.

3 *S* or *St* are frequently prefixed to the ancient names of Grecian places, because the Preposition and the Article have been taken as a part of the name. Hence from εἰς τὴν Δίαν, *to Dia*, they have formed *Standia*, from *Lemnos* *Stalimene*, from *Cos* *Stanco*, from *Thebes* *Stibes*, &c. Thus *Constantinople* is called by eminence *Stanboul*, from εἰς τὴν πόλιν; *Troas* *Eski-Stanboul*, i. e. the old city.

It is dropt, *A.* νομιῶ for νομίσω; *D.* φῶν for σφῶν, πᾶα for πᾶσα;¹ *I.* φέβειαι for φέβεισαι; *P.* ὅτις for ὅστις; *tego* from στίγω, *fallo* from σφάλλω; *dixæ* for dixisse.

T

Δ, D. Σίμιος for Σίμιδος; *intus* from ἔνδον, *mutus* from μῦθος; *apud* for ἀπὸ; *past* for πᾶσθαι.

Θ, I. αὔτις for αὔθις; *lateo* from λάθω, *triumphus* from θρίαμβος.

K, D. τῆνος for τεῖνος; *Latetia* from Λατετία.

Λ, L. satis from ἄλις.

Π, D. ἄττα for ἄττα; *studium* from σπουδή.

Σ, A. θάλαττα for θάλασσα; *D.* τὸ for σὺ, φαρὶ for φαρῖ, προτὶ for πρὸς, λέγουτι for λέγουσι, hence, dropping *i*, the Latin *legunt*; *quatio* for quasso.

It is added, *D.* τοὶ for οἱ; *A.* πτόλις for πύλις; *plecto* from πλέκω, *terra* from ἔρα; *tinteam* for τινύμ; *rettulit* for retulit; *F.* aime-t-il for aime il, where *t* is restored from the original *amat*.²

It is dropt, *D.* ἡγανον for ἡγανόν; *perna* from πτέρνα; *possum* for ποτίssum.

Y

A, Æ. σέρκας for σάρκας; *Hecuba* from Ἑκάβη, *triumphus* from θρίαμβος; *further* for farther.

B, L. aufero for abfero.

B, D. ὀμηγυρῆς for ὀμηγυρής; *tuus* from τῆς, *unus* from ἑνός, *ulcus* from ἕλκος, *scopulus* from σκόπελος; *faciundum* for faciendum.

¹ The Cretan, Lacedæmonian and Pamphylian dialects put the aspirate for σ, as πᾶά for πᾶσα, μῶά for μοῦσα.

² These expedients to prevent the hiatus are natural to all languages. Various letters are interposed for this purpose. Thus in English the vulgar add *r* to a word ending in *a* before a vowel, as *idea-r-of*, for *idea of*.

λ, *I.* βίβλος for βίβλος; ¹ *carnufex* for *carnifex*, *lubens* for *libens*.

Λ, *D.* αῖμα for ἄλμα.²

ο, *Æ.* ιουῖ for ἰμῖο, διῖς for διῖς, hence the Greek termination *ος* became *us* in Latin; ὄνομα for ὄνομα, hence ἀνώνυμος, *anonymus*; *purpura* from πορφύρα, *Ulysses* from Ὀδυσσεύς, *animus* from ἄνιμος, *bulbus* from βάλδος, *legunt* from λείγουσι.

Ω, *L.* *fur* from φαρ, *ulna* from ὠλίμη, *brachium* from βραχίον.

It is added, *P.* μῶνος for μῖνος.

It is dropt, *P.* τρίκος for τρίκου; *volo* from βούλω, *parum* from παῦρον; *sæclum* for sæculum, *Hercle* for *Hercule*; *single* from *singulus*.

Φ

Β, *L.* *fremo* from βρίμω, *triumphus* from θρίαμβος.

Θ, *D.* φῆρ for θῆρ, hence *fera*; *foris* from θύρα.

Κ, *L.* *fleo* from κλαίω.

Π, *Δ.* ἀσφάραγος for ασπάραγος; ³ *Bosphorus* from βόσπορος, *trophæum* from τροπαῖον; *fire* from πῦρ, *father* from πατήρ; *for* from *pro*.

Χ, *L.* *flos* from χλός.

It is added, *Æ.* φρίγος for ρῖγος, hence *L.* *frigus*; *frango* from ρήγνυμι.

It is dropt, ἦν for ἴφην. Sometimes it becomes a simple aspirate, as *heu* from φεῖδ.

Χ

Γ, *G.* *ich* from ἰγά. Hence in English, dropping the guttural, *I*.

1 The modern Greeks pronounce *υ* like *ι*, i. e. like the French *igrec*, or *y*.

2 This change has been adopted in the French language, thus *autre* from *alter*, *chaud* from *calidus*, *haut* from *altus*; *au* for *à le*.

3 The Attics generally change *π* into *φ*, and *κ* into *χ*, after *σ*, as σφάγος for σπάγος, σκελίδες for σκελίδες.

Θ, *D.* ὄριχος for ὄριθος.

Κ, *L.* *anchora* from ἀγκύρα.

It is dropt, *læna* from χλαῖνα, *aranea* from ἀράχνη.¹ Some times it becomes a simple aspirate, as *humī* from χαμαί.

†

Σφ, *D.* ψὶ for σφί, hence *ipse*.

It is dropt, ἄμβος for ψάμβος.

Ω

Α, *I.* θάῦμα for θαῦμα; *P.* ἡδῶα for ἡδῶα.

Ε, *P.* πλώα for πλεία.

Η, *A.* ἱρήγῶς for ἱρήγῶς; *pronus* from πρηνής, *cor* from κηρ.

Ι, *A.* ἀφίικα for ἀφίικα.

Ο, *A.* πόλις for πόλις; *Stidicus* from στιά.

Υ, *I.* μῶ for μῦ.

Αυ, *I.* τρῶμα for τραῦμα; *plodo* for *plaudo*, *codex* for *caudex*, *sodes* for *si audes*.

Ου, *A.* λῶ for λαῶ; *I.* ὦ for ὄ; *D.* μῶσα for μῦσα; *Deos* from θεός.

It is added, *P.* γελῶν for γελῶν.

It is dropt, *D.* ἀμυθάν for ἀμυθάων; *cornix* from κορώνη.

¹ X was a guttural, a sound which does not exist in Latin. The French and Italian languages have rejected it, and in English it has totally ceased.

DIGAMMA.

THE old Dialects of Greece admitted few or no Aspirates. The Digamma was calculated to prevent the hiatus, which the concurrence of vowels would produce.¹ Aspirates were afterwards in-

1 The form of this character was at first a Gamma reversed, then a Gamma; afterwards it assumed the shape of a double Gamma, F, whence it derives its name. Hence it has sometimes been written Γ, as Γάροι for *Fároi*, Γίδες for *Fídes*, Γίρρο for *Fíρρο*, Æol. for *íρρο*, Dor. for *ίλρο*, from *ίλω*. &c. The Emperor Claudian ordered that it should be written *ϝ*, or F reversed; but probably that form ended with the inscription on his tomb, TERMINAUIT. It has frequently been expressed by *E*, and sometimes by *K*, *M*, *Π*, *P*, *Φ*, *X*.

It cannot be ascertained with precision what was the pronunciation of the Digamma, which underwent some changes. In its origin it was probably a soft guttural sound, like the German *g* final in *wenig*. Such is the present Greek pronunciation of the Gamma, which may be exemplified in the word *αὔγῳ*, an egg, pronounced of one, gutturalizing one.

From a guttural the transition was natural to the sound of our *W*. In this state it passed into Italy, under the form of *V*, and retained this pronunciation during the rougher periods of the Latin language.

The frequent recurrence of this sound produced an effect so harsh and inelegant, that in the most polished states of Greece it was changed into an aspirate, and in

roduced into all the Dialects, except the Æolic, which adhered to the Digamma.

the Æolic and Latin dialects it was softened into F or V, and became the Digamma. The Lacedæmonian dialect, a branch of the Æolic, always pronounced, and generally wrote, the Digamma like B, a letter, which in modern Greece has the sound of V.

The Italians, and the other nations, whose language is derived from the Latin, pronounce the Digamma V, in *vino*, *vent*, &c. like our V. In the southern provinces of Europe, the B and V are nearly similar in sound; and that the same similarity existed in Latin appears by the deduction of *ferbui* from *ferveo*, and by the promiscuous use of both characters in many words.

The Latin V was frequently expressed in Greek by B, as βάρβαν from *Varro*. And the Greek B was changed in Latin into V, as βάδω, *vado*. V was indeed also sometimes changed into ου; thus, *Virgilius* was written Βιργίλιος and Ούιργίλιος, *Nervii* Νέρβιοι and Νερούιοι; but Vossius and other eminent critics give the preference to the more modern form in B.

The change of the sound of W into that of V is not confined to the Greek and Latin; in the rough Arabic language ʔ is pronounced W; but in the soft Persian, which may be called a polished dialect of it, it is sounded V.

According to these principles, it is probable that the Digamma final, or before a consonant, was pronounced like our F, and before a vowel like our V. Indeed, V and F were so nearly similar, that *Fotum* and *Firgo* were written *Votum* and *Virgo*. Thus βασιλεύς is now pronounced *vasilefs*. The analogy subsists in the French *neuf*, *neuve*, and in the English *half*, *halves*. But our pronunciation of the Greek and Latin languages is so different from that of ancient Greece and Rome, that it is perhaps as unnecessary, as it is difficult, to fix the genuine sound of the Digamma.

Hence it has preserved the name of the *Æolic*. It has also with great propriety been called the Homeric Digamma. The great Poet adopted the original forms of the *Æolic* and *Ionic Dialects*,¹ which threw a majestic air of antiquity on his poetry. This ancient form Homer dignifies by the appellation of the language of the gods. Virgil, and among the moderns Tasso and Milton, successively imitated that practice by the introduction of antiquated expressions, which removed their language from the common idiom, and cast a venerable gloom of solemnity on their style. To that principle may, in a great measure, be attributed the frequent use of the Digamma by Homer.

The use of the Digamma having been

The German *g* commonly expressed by *gh* in the English language, has shared in South Britain the fate which the Digamma experienced in many parts of Greece, and is disused. The few instances, in which it is sounded, follow the principle of the Digamma *F*, as *cough*, *enough*, *laugh*, *rough*, *tough*, *trough*.

1 It is not to be imagined that Homer adopted arbitrarily the different Dialects. His was the pure appropriate diction of Verse, the classical language of ancient Greece, the source of all that was sublime and beautiful in poetry, and the model of all succeeding poets.

insensibly abolished by the introduction of Aspirates, transcribers of the works of Homer neglected to mark it, and at length the vestiges of its existence were confined to a few ancient Inscriptions. The harmonious ear of the Poet had led him sedulously to avoid every hiatus of vowels; but the absence of the Digamma made him inharmonious and defective. To remove in some degree this difficulty, his commentators interposed the final ν ,¹ or the Particles γ , δ , ϵ ; but these could be only partially adopted, and were far from exhibiting the Poet in all the charms of his original style. Numberless passages remained in their naked deformity, and exercised the conjectural sagacity of Grammarians and Commentators. Thus in the verse in the opening of the Iliad, *Ἡρώων αὐτοὺς δὲ ἐλώρια*
τεῦχε κύνεσσιν, aware of the inharmonious effect of the concurrence of the two ϵ , they cut off the former. The quantity of the latter created another difficulty.

1 They have even by the addition of ν , altered the Case, and consequently the sense, of some words. An instance of this appears in the last book of the Odyssey 312, where *νῶν ἐώλπει* has been put for *νῶν ἐσώλπει*.

Some doubled the λ, and others asserted that ε was lengthened before the liquid. But there were passages, to which even these and similar expedients were inapplicable. A successful effort was made by the great Bently to remove these embarrassments. The restoration of the Digamma has at length vindicated the Poet, and displayed the harmonious beauties of his original versification. To give the learner some clue to guide him through these intricacies, an alphabetical table is added of the words in Homer,¹ which either constantly, or generally admit the Digamma in the initial Vowel.

Α	ἀνδάνω,	Ε
ἄγω,	ἄραιός,	ἔ,
ἄγνυμι,	ἄρω,	ἔαρ,
ἄθω,	ἄρη,	ἔδιον,
ἄλημι,	ἄριστον,	ἔθειρα,
ἄλις,	ἄρις,	ἔθεν,
ἄλωμι,	ἄστν,	ἔθιος,
ἄναξ,	αὐσταλός	εἰδός,

1 Some words had originally the Digamma, but had lost it in the time of Homer; thus, ἀνήρ is said by Dionysius of Halicarnassus to have been digammated, but no trace of it appears in Homer.

εἶδω,	ἐπηλος,	ἔπω,
εἶδωλον,	ἐπητι,	ἐργον,
εἵκελος,	ἐκυρός,	ἐργω,
εἵκοσι,	ἐκῶν,	ἐρδω,
εἵπω, to resemble,	ἐλεός,	εἶρω,
εἵλαρ,	ἐλίκες,	ἐρίρης,
εἰλέω,	ἐλίκωπες,	ἐρρώ,
εἰλύω,	ἐλίσσω,	ἐρύω, to draw,
εἰλυφάω,	ἐλπίς,	ἐσθής,
εἴλω,	ἐλπω,	ἔσθος,
εἶμα,	ἐλω,	ἔσπερος,
εἶργω,	ἐλωρ,	ἔστίη,
εἶρω,	ἐλῶριον,	ἔταρος,
εἴσκω,	ἐνετοι,	ἔτης,
ἐκαθεν,	ἐννυμι,	ἔτος,
ἐκάς,	ἐοικα, ¹	ἐτάσιος,
ἐκαστος,	ἔός,	ἔω, to put on
ἐκατος,	ἔπος,	

1 Augments often retain the Digamma of the Verb, as ἦελλα from ἔλπω, ἦειπα from ἔπω, &c. Many words take a double Digamma, one before the Augment, the other before the Verb, as νυκτὶ φεφοικῶς, ἔπειτα φέφολπα, &c.

In many compounded words the Digamma is placed in the middle, as προεἶδω ἀφεικῶς, κακέεργος, &c. It is inserted in several simple words, as ὄφεις, ὕλην, &c.

It has been before observed, that *i* and *u* were substituted for the Digamma. Hence to Ἀτρεΐδης or Ἀτρεΐδης succeeded Ἀτρεΐδης; to Ἀχαιῶδες Ἀχαιῶδες. Thus ἄω, ἄφα made ἄφω in the Future changed, into αὔσω; ψάω, ψάφα into ψάύσω, &c. So χίψω, χεύτω, &c.

H		
ἡδύς,	ἥκελος,	ἰωή,
ἡδω,	ἥλιος,	ἰωπή,
ἡθος,	ἥτες,	
ἡϊός,	ἡνίον,	O
ἡκα, adv.	ἥον,	ἥαρες,
ἡνοψ,	ἡονθαές,	οἰδμα,
ἡρ,	ἥρις,	οἶκος,
ἡρα	ἥς,	οἶνος,
ἥρη,	ἥσημι,	ὄς,
ἡρίον,	ἥσος,	οὐ,
ἡχη.	ἥσκω,	οὐλαμὸς,
	ἡστίη,	οὐλος,
	ἥστωρ,	οὐρον.
	ἡτία,	
	ἥτυς,	Ω
ἰάχη,	ἥφι,	ἥλξ,
ἰάχω,	ἥφιος,	ἥς.
ἰθρις,	ἥψ,	
ἱεμαι,		

The Latin Dialect naturally adopted the Æolic Digamma, which it expressed generally by V, as will be seen in the following list :

ἄγομαι, vagor ;	ἄω, aveo ;
αἰὼν ævum ;	βίω, vivo ;
ἄλώπηξ, vulpes ;	βόες, boves ;
ἄορνος, avernus ;	δῖος, divinus ;
ἄχαιὸς, achivus ;	εἰδῖω, video ;

εἴκατι, viginti ;
 ἔλω, volvo ;
 ἔμω, vomo ;
 ἐνδίδω, vindico ;
 ἐνιστοι, veneti ;
 ἐντιρος, venter ;
 ἔρχω, vergo ;
 ἔρος, servus ;
 ἔρω, verto ;
 ἑσθης, vestis ;
 ἑσπέρα, vespera ;
 ἑστία, Vesta ;
 ἔτος, vetus ;
 ἦρ, ver ;
 ἦξος, viscus ;
 ἴον, viola ;
 ἴς, vis ;
 ἴω, ivi ;
 κάω, cavo ;
 κερὰς, cervus ;
 κλεις, clavis ;
 κόρος, corvus ;
 λαϊός, lævus ;
 λαρὴ, larva ;

λαῖος, levis ;
 λούω, lavo ;
 λύω, solvo ;
 μάλη, malva ;
 μάορος, Mavors ;
 μάω, moveo ;
 ναῖος, nævus ;
 ναῦς, navis ;¹
 νίος, novus ;
 νικῶ, vinco ;
 οἶκος, vicus ;
 οἶνος, vinum ;
 ὄϊς, ovis ;
 ὄλω, volvo ;
 ὄχλος, vulgus ;
 ὠώ, voveo ;
 παῦρος, parvus ;
 πρίω, privo ;
 ρίω, rivus ;
 σκαιός, sævus ;
 ταῶς, pavo ;
 ὕλη, sylva ;
 ὕω, uvesco ;
 ὠόν, ovum, &c.

¹ Ναῦς was probably pronounced *nafs*, hence *navis*.
 Thus Παῦρος, *pauros*, was transposed into *parvus*, νεῦρον
 into *nervus*.

Sometimes by other letters, among which are B, as *δύω*, *dubium*; *ῥώω*, *robar*; *ῥω* *uber*.

C, as *ἑτέρα*, *cetera*.

F, as *ἀγορά*, *forum*; *οἰκίλος*, *famulus*; *αἰλός*, *felis*; *ῥις*, *funes*; *ῥω*, *fluo*.

R, as *βοή*, *Boreas*; *ῥω*, *uro*; *ἴλαος*, *hilaris*; *μύαξ*, *murex*; *μουσάων*, *musarum*; *νύς*, *nurus*, &c.¹

In English the Digamma has become W, as *νίος*, *new*; *vinum*, *wine*; *vicus*, *wick*; *fistula*, *whistle*; *vespa*, *wasp*; *via*, *way*. It is pronounced, without being written, in the word *one*.

V, as *ναός*, *nave*, &c.

1 The Digamma has been considered as a principal agent in the formation of Tenses in Latin; thus, from *amo*, *amai*, was formed *amavi*; from *deleo*, *delet*, *delevi*; from *cupio*, *cupii*, *cupivi*; from *audio*, *audii*, *audivi*; From *amo*, *amavo*, we have *amabo*, from *moneo*, *moneto*. Perhaps this analogy may be carried to Plural Cases in *bus*. This termination was formerly more extensive; hence we find in Plautus *audibo*, *Dibus*, *hibus*, &c.

Another formation of the Latin Future has been suggested;—by the addition of *βούλομαι* or *amo* to the root of the Verb. Thus *amabo* is an abbreviation of *amare βούλομαι*, and *regam* of *regere amo*. Thus also in Italian from *amare ha*, I have to love, is formed *amerò*; and in French from *j'ai à aimer*; is formed *j'aimerai*. On the same principle the modern Greeks prefix *θήλω* or *θε* to the Verb in the Future, as *θήλω γράψαι* or *θεγράψαι*. And the English Future *will*, originally *wal*, is the same as *βουλ* for *βούλομαι*, and *vol* for *volo*.

PRIMITIVES OF THE GREEK LANGUAGE.

The original form of Verbs, in the opinion of many learned etymologists, consists of two letters, the former denoting the action, the latter the Person. From these primitives, or radical elements, spreading out into all the ramifications of vowels and consonants significantly combined, was formed that copious variety of words, which distinguishes the most perfect of languages.

The five simplest combinations are *αω*, *εω*, *ιω*, *οω*, and *υω*. Of these the last letter denotes the Person,¹ and is changed into other letters to signify the different Persons, Numbers, Tenses and Moods. The former will be found to indicate some of the principal functions of nature.

"*Αω* signifies to *breathe*, to *flow*.

"*Εω*, to *produce*, to *clothe*.

"*Ιω*, to *send*.

1 The First Person of the Active has the force, and the abbreviated form, of *ἰγώ*; that of the Passive, of *μέ*. The most simple change of the former into the latter formed the Middle Voice. Thus *ἰω*, *I produce*, *I send*, into existence; *ἑμὶ* or *ἐμὶ*, *I produce myself*, *I send myself* into existence, or simply *I exist*, *I am*. "*Εω*, *I clothe*; *ἐμαί*, *I clothe myself*. From the same principle the origin of the Passive Voice may be deduced.

"O ω , to bear.

"Y ω , to pour, to rain.

After these *Duads*, the next combination consisted of *Triads*, formed by the addition of a vowel inserted, or a Consonant prefixed or inserted.

1. A Vowel inserted : *αὔω*, to breathe ; *ἰάω*, to permit ; *ἰάω*, to send ; *οἶω*, to bear ; to think.

2. A Consonant prefixed : *ζάω*, to live ; *δέω*, to bind ; *πίω*, to go ; *πίαω*, to drink ; *φύω*, to produce.

3. A Consonant inserted : *ἄγω*, to drive, to lead ; *ἔδω*, to eat ; *ἔκω*, to come ; *ὄρω*, to excite ; *ῥδω*, to flow.

From these original combinations the formation of Verbs and their derivatives will be easily deduced.¹ Thus from *ἄγω*

1 It is remarkable that the oriental Primitives generally end in Consonants. Thus from the Hebrew,

AR, to flow, are derived Aur, light, ἀήρ, οὐρανός, ὄρεα, ἄρα, aura, aurora, aurum.

AT, to fly, Act, a bird of prey, αἰετός.

EL, to shine, ἔλα, ἥλιος, σέλας, σελήνη.

OR, to rise, ὄρω, ὄρος, orior, origo, horreo, &c.

Hence the study of Hebrew will not only enable the Christian to read the Scriptures with greater accuracy and satisfaction, but will supply the Philologist and the general scholar with some of the most probable etymologies of many words in the Greek and Latin languages.

are formed ᾠγαν, ἀγάλλω, ἀγέλη, ἀγείρω,
 ἀγορά, ἄγρα, ἀγυιά, &c. From βάω are
 formed βάζω, βάθος, βαίνω, βαιός, βάλλω,
 &c. From δέω come δέος, δαίδω, δειλός, δέ-
 μαι, δισμός, δισπότης, δύνω, δέχομαι, δοῦλος, &c.

SYNOPSIS OF PARSING. ARTICLE.

— is an Art. (Decline it.) Sing. N— G— &c. Du. G— &c. D—
 it is the $\left. \begin{matrix} 1 \\ 2 \\ 3 \end{matrix} \right\} \begin{matrix} \text{Sing.} \\ \text{Per.} \\ \text{Du.} \\ \text{Pl.} \end{matrix} \right\} \begin{matrix} \text{M.} \\ \text{F.} \\ \text{N.} \\ \text{C.} \end{matrix} \text{Gend.} \left. \begin{matrix} \text{N.} \\ \text{G.} \\ \text{D.} \\ \text{A.} \\ \text{V.} \end{matrix} \right\} \begin{matrix} \text{to — or agrees} \\ \text{case} \end{matrix} \left. \begin{matrix} \text{[with — R.} \\ \text{agr's with,} \\ \text{or is gov'd} \\ \text{by — R.} \end{matrix} \right\}$

NOUNS.

— is a Com. } Noun, $\left. \begin{matrix} 1 \\ 2 \\ 3 \end{matrix} \right\} \begin{matrix} \text{Mas.} \\ \text{Fem.} \\ \text{Neu.} \\ \text{Com.} \end{matrix} \text{Declen.} \left. \begin{matrix} \text{Mas.} \\ \text{Fem.} \\ \text{Neu.} \end{matrix} \right\} \begin{matrix} \text{Gender from} \\ \text{— Decline it.} \end{matrix}$
 it is the $\left. \begin{matrix} 1 \\ 2 \\ 3 \end{matrix} \right\} \begin{matrix} \text{Sing.} \\ \text{Per.} \\ \text{Du.} \\ \text{Pl.} \end{matrix} \right\} \begin{matrix} \text{N.} \\ \text{G.} \\ \text{D.} \\ \text{A.} \\ \text{V.} \end{matrix} \left. \begin{matrix} \text{to — Rule.} \\ \text{governed by —} \\ \text{or} \\ \text{absolute with —} \end{matrix} \right\} \begin{matrix} \text{R.} \end{matrix}$

ADJECTIVE.

— is an Adj. of $\left. \begin{matrix} 1 \\ 2 \\ 3 \end{matrix} \right\} \begin{matrix} \text{Pos.} \\ \text{terminations} \\ \text{Com.} \\ \text{Sup.} \end{matrix} \left. \begin{matrix} \text{Pos.} \\ \text{Com.} \\ \text{Sup.} \end{matrix} \right\} \begin{matrix} \text{state from —} \end{matrix}$
 Compare it $\left. \begin{matrix} \text{Pos.} \\ \text{Com.} \\ \text{Sup.} \end{matrix} \right\} \text{decline it — Sin.} \left. \begin{matrix} \text{N.} \\ \text{G.} \\ \text{D.} \end{matrix} \right\} \&c.$

it is the $\left. \begin{matrix} 1 \\ 2 \\ 3 \end{matrix} \right\} \begin{matrix} \text{Sing.} \\ \text{Per.} \\ \text{Du.} \\ \text{Pl.} \end{matrix} \right\} \begin{matrix} \text{M.} \\ \text{F.} \\ \text{N.} \\ \text{C.} \end{matrix} \text{Gend.} \left. \begin{matrix} \text{N.} \\ \text{G.} \\ \text{D.} \\ \text{A.} \\ \text{V.} \end{matrix} \right\} \begin{matrix} \text{Case} \end{matrix} \left. \begin{matrix} \text{to a-} \\ \text{gree} \\ \text{with} \\ \text{org'd} \\ \text{by —} \end{matrix} \right\} \text{R.}$

PRONOUN.

— is a Pronoun, from —. Decline it, Sin. $\left. \begin{matrix} \text{N.} \\ \text{G.} \\ \text{D.} \\ \text{A.} \\ \text{V.} \end{matrix} \right\}$
 it is the $\left. \begin{matrix} 1 \\ 2 \\ 3 \end{matrix} \right\} \begin{matrix} \text{Sin.} \\ \text{Per.} \\ \text{Du.} \\ \text{Pl.} \end{matrix} \right\} \begin{matrix} \text{M.} \\ \text{F.} \\ \text{N.} \\ \text{C.} \end{matrix} \text{Gend.} \left. \begin{matrix} \text{N.} \\ \text{G.} \\ \text{D.} \\ \text{A.} \\ \text{V.} \end{matrix} \right\} \begin{matrix} \text{to — R.} \\ \text{Case} \end{matrix} \left. \begin{matrix} \text{gov'd by} \\ \text{— R.} \end{matrix} \right\}$

VERB.

— is a Verb in ^{or} } Conjugate it in the voice to which it belongs.

the	Act.	} Voice	Ind.	} Mood	Pres.	} Tense.
	Pass.		Sub.		Imp.	
	Mid.		Opt.		Per.	
			Im.		Plu.	
			Inf.		&c.	

run it through the tense to w ^h it belongs	} in	1	} Sin.	} & agrees with —	} R.		
		2				} Per. Du.	} or
		3						} Pl.	} governed by —

PARTICIPLES.

— is a Part. of the

} voice from the verb —	Pres.
	Per.
	1 A.
	2 A.
	1 F.
	2 F.

Conjugate the Verb in the voice to which the Participle belongs } Decline the Participle.

it is the	} Per.	} Sin.	} M.	} N.	} Case to agree with — R.									
						} Du.	} F.	} G.						
									} Pl.	} N.	} D.			
												} C.	} A.	} V.

ADVERBS.

— is an adverb in the

} state from —	Pos.
	Com.
	Sup.

Compare it,

} and qualifies — R.	Pos. —
	Com. —
	Sup. —

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EXPLANATION OF GRAMMATICAL TERMS.

Ab'solute (*case*) so called, because it does not depend upon any other word in the sentence.

Acatalectic, a verse, which has the complete number of syllables, without defect or superfluity.

Ac'cents mark the elevation and depression of the voice, and are either *acute* ('), *oxy.* *grave* ('), *barre*, or both these united *circumflex* (~), *παρακύματα*. The *acute* accent may be placed above either of the three last syllables of a word; the *grave* only on the last; the *circumflex* on the last or last but one.

Acute. See *Accent*.

Acútion, a word accented on the last syllable.

Æ'olic. See *Dialect*.

Amphimácer. See *Foot*.

Amphibráchys. See *Foot*.

An'apest. See *Metre*.

An'omal or *Anom'aly*, an irregular word.

An'tepenult', the last syllable but two.

Antibac'chius. See *Foot*.

Antispas'tic. See *Metre*.

A'orist, an indefinite tense.

Aphaer'esis, a figure in grammar, which takes away a letter or a syllable from the beginning of a word.

Apocope, a figure in grammar, by which the last letter or syllable of a word is taken away.

Apos'trophe in grammar is a note of contraction by the use of a comma, as *tho'* for *though*.

Apel'lative. See *Patronymic*.

Ap'tote, a word noun undeclined.

Ar'sis, the *acute accent* with the rising inflection.

As'pirate, the rough breathing ('), which has the force of *h*.

Atonic, a word without an *accent*.

Attrac'tion. The case of a noun is sometimes changed by the attraction of some word near it.

Aug'ment, the prefixing or change of a letter at the beginning of a verb; two kinds—*syllabic*, when the verb begins with a consonant; *temporal*, when the verb begins with a vowel; as,

ῥύπα ἰ-ρύπατο—where *ι* is *syllabic*;

ἀκούω ἡ-κούει—*η* is *temporal*.

Auxiliary, the verb *ἵμῃ* used with passive participles, is called an *auxiliary*.

Bac'chius. See *Foot*.

Bar'ylot, a word not accented on the last syllable.

Base, when a single metre remains before the final Pa-
roemiac, that metre is placed in a separate verse,
and is called a *base*.

Bæot'ic. See *Dialect*.

Car'dinal, principal numbers, as *one, two, &c.*

Catalec'tic, a verse in which a syllable is wanting.

Characteris'tic, conjugations of verbs are distinguished by the letter preceding *ω* or *ουσι*, which letter is called *characteristic*. In *πρ, κρ, μρ*, the former letter is the characteristic.

Choriam'bic. See *Metre*.

Cir'cumflex. See *Accent*.

Crisis, a change of vowels in contraction.

Crét'ic. See *Foot*,

Bac'tyl. See *Metre*.

Den'tals, letters pronounced by the teeth; viz. *τ, δ, θ*.

Dépo'nent, a verb which has a passive form, but an active or middle signification.

Dias'resis, the separation of a diphthong into two syllables—denoted by two dots over the latter vowel, thus, *ῶρος*.

Dialect, a different manner of speaking or writing the same language, in different provinces. The Greek language has the following dialects, the

Att'ic used in Attica;

Ion'ic ———— Ionia;

Dor'ic ———— Dorica or Doris;

E'olic ———— Æolia.

The *Poetic* style admitted all the dialects, and had certain peculiarities.

Digamma, the Æolians, instead of the aspirate, used the *digamma*, similar in sound to a V or W. It is so called, because its figure resembles two gammas, one over the other; thus *f*—Thus *ferwipa* for *ierwipa*.

Dĩ'meter. See *Metre*.

Dip'tote, a noun which has only two cases.

Dor'ic. See *Dialect*.

Du'ad, a word consisting of two syllables.

Ele'gy, a poem on a mournful subject.

Elis'ion, the omission of the former of two vowels.

Ellip'sis is, where one or more words are wanting to complete the sense.

Enal'lage, a figure in grammar, by which one pronoun, or one mood or tense of a verb is put for another.

Enclit'ic inclines and throws the accent on the preceding word, with which it is joined and blended.

Ep'ic, a poem, which represents the actions and sufferings of illustrious persons.

Ep'igram, a short poem, terminating in a point of wit.

Etymol'gy treats of words and their derivations. It is sometimes called *analogy*.

Ep'itrite. See *Foot*.

Eu'phony, agreeable sound.

Ex'pletives are particles which have no distinct signification, but serve to fill up and embellish a sentence.

Foot, a certain number of syllables, constituting a distinct part of a verse. For the several kinds of feet see page 194.

Frequen'tative, verbs which signify the frequent repetition of an action.

Grave. See *Accent*.

Grav'iton, a word not accented on the last syllable.

Gut'tural, a letter sounded in the throat.

Hem'istic, half a verse.

Hero'ic, a poem, which describes the actions of heroes; a *Heroic verse* consists of six feet—and is also called *Hexameter*.

Het'eroclite, a noun that varies from the common forms of Declension.

Ha'tus, the opening of the mouth, caused by the succession of an initial to a final vowel.

Hith'pahel, a Hebrew tense.

Iam'bic. See *Metre*.

Id'iom, a mode of speaking peculiar to a language or dialect.

Impurè, a vowel is so called, when it follows a consonant.

Inflex'ion, variation of a noun or verb.

Ini'tial, a letter at the beginning of a word.

Ian'ic a majore, } See *Metre*.

Ion'ic a minore. }

La'bial, a letter pronounced by the lips, as π , β , ϕ .

Liq'uids, the letters l , m , n , r , s , f , are called liquids, because they flow softly and easily after a mute in the same syllable.

Me'tre, (or *verse*), is a certain number of long and short syllables disposed according to rule—for the different kinds of metres see page 195.

Molossus. See *Foot*.

Mon'optote, a noun that has but one case.

Mute, a letter, which without a vowel can make no sound; as, π , β , δ .

Or'dinal (numbers) are such as express the order of things, as first, second, &c.

Ox'yton, a word accented on the last syllable.

Pæ'on. See *Foot*.

Pæon'ic. See *Metre*.

Pal'atals, letters pronounced by the palate; as, x , γ , χ .

Parag'ge, a figure of speech, by which a letter, or syllable is added to the end of a word, as *dicier* for *dici*.

Parti'cle, a word unvaried by inflexion.

Paræ'miac, a Dimeter Catalectic verse.

Pas'toral, a poem representing the actions and conversations of shepherds, called also *Bucolics*.

Patronym'ic, the name of the father applied with some variation to his descendants.

Penult'ima, the last syllable but one.

Periph'rasis, the use of several words to express the meaning of one.

Postpositive, those conjunctions are called *postpositive*, which are placed after the verbs with which they are connected.

Præantepenult', the last syllable but three.

Prefix, a particle put before a word.

Prepositive, those conjunctions, which are placed before the verb, with which they are connected, are called *prepositive*. The first vowels of the proper diphthongs are also called *prepositive*.

Primitive, an original word. A word not derived.

Privative, a particle which takes away, or reserves the meaning of the verb to which it is prefixed.

Proceleusmatic. See *Foot*.

Pure, a vowel is called *pure* when it follows another vowel, with which it is not mixed or united in sound.

Pyrrhic. See *Foot*.

Quantity, the measure of time in pronouncing a syllable.

Radical, the letters of a verb, which always remain the same.

Reduplication, the repetition of the initial consonant in the *continued* augment.

Root, the first person singular of the present time of the indicative mood is called the *root* or *theme* of the verb, because from it the other principal parts are formed.

Spondee. See *Foot*.

Subjunctive, the last vowels of proper diphthongs are called subjunctive.

Subscript is a small iota (ι) placed under φ in certain cases of nouns, and under η in certain persons of verbs.

Syllabic. See *Augment*.

Synæresis, the contraction of two vowels.

Syncope, a figure of speech, by which a letter or syllable is taken from the middle of a word.

Synopsis, many particulars represented at one view.

Syz'gy. See *Metre*.

Temporal. See *Augment*.

Tetra'meter, an Iambic verse, of four measures or eight feet.

Theme. See *Root*.

The'sis, the grave accent with the falling inflexion is called *thesis*.

Tri'ad, a word consisting of three letters.

Tri'brach. See *Foot*.

Tri'meter, an Iambic verse of three measures, or six feet.

Triptote, a noun which has three cases.

Ver'bal, nouns are called *verbal*, which are formed from tenses of the indicative, by dropping the augment, and changing the termination; as *δύναμις* for *δύναμαι*.

GREEK GRAMMATICAL TERMS.

Αἰτιατικὴ, accusative.	Θηλυκὴν, feminine.
Ἀλλοπαθεῖς, transitive.	Κλητικὴ, vocative.
Ἀμετάβωλα, immutable.	Κλίσις, declension, conjugation.
Ἀντωνυμία, pronoun.	Κράσις, crasis.
Ἀόριστος, aorist.	Κύριον, ὄνομα, proper name.
Ἀπαρίμφοτος, infinitive.	Μέλλων, future.
Ἀποθετικὸν, deponent.	Μέλλων μετ' ὀλίγον, paulo-post-future.
Ἄρθρον, article.	Μέση στιγμή, half-top.
Ἀριθμὸς, number.	Μέσος, middle.
Ἀρσενικὸν, masculine.	Μετοχὴ, participle.
Αὔξησης, augment.	Ὀνομα, noun.
Ἀυτοπαθεῖς, intransitive.	Ὀνομαστικὴ, nominative.
Ἀφωνα, mutes.	Ὄξύς, acute.
Βαρὺς, grave.	Ὄξύτονον, oxyton.
Βαρύτονον, having a grave on the last syllable.	Ὅρθῃ, nominative.
Γένος, gender.	Ὅριστικὴ, indicative.
Δασὺς, aspirate.	Οὐδέτερον, neuter.
Διάθεσις, voice.	Παθητικὴ, passive.
Δίχρονον, doubtful.	Παρακείμενος, perfect.
Δοτικὴ, dative.	Παρατατικὸς, imperfect.
Δυϊκὸς, dual.	Παροξύτονον, having an acute on the penultima.
Εγκλισις, mood.	Παρωχημένος, past.
Εκθλιψίς, elision.	Περισπώμενον, having a circumflex on the last.
Ἐνεργητικὴ, active.	Πλάγιος, oblique.
Ἐνιστάς, present.	Πληθυντικὸς, plural.
Ἐνικὸς, singular.	Πνεῦμα, a breathing.
Ἐπίθετον, adjective, epithet.	Ποσότης, quantity.
Ἐπίρρημα adverb.	Πρόθεσις, preposition.
Εὐθεία, nominative.	Προπαροξύτονον, having an acute on the ante-penultima.
Εὐκτικὴ, optative.	
Ἐφεκυστικὸν, drawn, as ν.	
Ἠμίφωνα, semi-vowels, the liquids, and σ.	
Θετικὸν, simple, positive.	

Προπερισπόμενον, having a circumflex on the penult.	Συναλοιφή, contraction.
Προσηγορικόν, substantive.	Σύνδεσμος, conjunction.
Προστατική, imperative.	Συνίησις, contraction in verse.
Προσῳδία, accent.	Τελεῖα στιγμὴ, a full stop.
Πρόσωποι, person.	Τόνος, accent.
Πτώσις, case.	Υγρά, liquids.
Ῥῆμα, verb.	Υπερθετικόν, superlative.
Στοιχεῖα, letters.	Υπερσυντελικός, pluperfect.
Στιγμὴ, stop.	Υποστιγμὴ, comma.
Συγκριτικόν, comparative.	Υποτακτική, subjunctive.
Συζυγία, conjugation.	Φωνήεντα, vowels.
Συλλαβή, syllable.	Χρονική, temporal (augment.)
Συλλαβική, syllabic (augment.)	Χρόνος, time, tense.
Σύμφωνα, consonants.	Ψιλόν, soft.

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ABBREVIATIONS.

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